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CINEMA Papers

incorporating television



A Town Like Alice: Reviewed

Ornella Muti in

Flash Gordon

1981

Issue 32 $2.85*



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Animators continually have to learn the new technology, but with that knowledge, there is no limit to creativity.

That's why the whole field of motion graphics excites me. It's a new area with new things to learn. And it's an area we're only on the fringe of exploring. It also excites me that at FILM GRAPHICS we're the only ones in the Southern Hemisphere with a computerised motion graphic animation stand."

Dave Denneen Animator.

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Les McKenzie has been in the film industry for more than 25 years and you've never seen a thing he's done.

Les, what led you into the sound side of what is, after all, a visual medium?

In fact I did start in the visual side of the business – as an assistant projectionist at the Hoyts 6 Ways Theatre, Bondi! Very glamorous. And I guess just by sitting through so many movies I was intrigued by the realism of the tracks, how the director used sound to create the illusion and build the right atmosphere, and I wanted to find out more.

So where did you start?

Supreme Studios, Merv Murphys place. I think almost everybody who worked in this industry through the 50's and 60s worked at Supreme. It was our Film and TV school in those days, our studio system. And I was lucky enough to train for four years under the finest technician this country has produced, Arthur Smith – A.C. Smith. From there I went to "Skippy" for three years. I did every episode – 91 of them and one feature. Then to the States for a while, then back to Australia as sound supervisor at APA.

So what does it take to be a good sound man?

I don't know. I'm still learning.

Still, there must be some things you listen for, that you expect to hear on a track?

Well, you know I really believe that the good tracks are the ones where everything is put together so well that it becomes almost subliminal. I'm not against shock action tracks by any means, but I do like it all to go together as one entity.

What do film makers tend to overlook about sound?

They seem to think you can always phone it in later. And you can. But I feel that the performance the artist gives on the floor is so important you should do your best to get it on the day. It also saves the producer money. A couple of minutes on the set getting the right atmosphere, effects and performance can save days lost in post production trying to re-create them.

I know you've worked on many features, but what is the film you're most proud of, as far as your own contribution is concerned?

Oh I think Tim, which was shot in 1978, just after I came to Colorfilm in fact. I'm very proud of 'Tim' because there is not one looped line in the picture. We had locations in the surf, at Mascot Airport, in and out of cars, and it's all original material on the day. I was also sound supervisor, supervised the music score and made the optical neg when it was all over.

Any others?

Yes. I really think my best achievement in the optical transfer side of the business is the very first neg that I made on a picture called 'Picnic at Hanging Rock'. I don't know if it's common knowledge, but 'Picnic' was nominated for a British Academy Award for sound.

Is there one movie you can think of that particularly impressed you because of its sound?

When I was at Universal they were dubbing the movie 'Earthquake', and I enjoyed going over to the theatre and sitting with Ronny Pierce when they were doing the earthquake sequences. There were 59 cut elements in those sequences – a cut element is one complete reel with elements on it – but there were 59 effects reels in those sequences. And to sit there and see the Sensurround system working, it was one of the most spectacular things I can remember. It stands out.

I understand Colorfilm did all the release prints for 'Elephant Man' in this country, didn't that involve some rather special sound expertise?

Yes. 'Elephant Man' carried a Dolby variable area sound track, the first that has been printed in this country. So we had to do the research on the configuration of the negative as far as density, fog levels, cross cancellation and that sort of thing. Then print it and process it and hold it to the control parameters we'd set.

Do you expect to do more of these?

Yes I do. I don't really see us in the near future producing Dolby stereo negs in this country, but we'll certainly print more from overseas. At the moment there are only three Dolby cameras in the world, one in Los Angeles, one in London and one in Munich. The one in Munich is I understand producing Dolby Stereo Porn movies. I'd dearly love to go and see that!

What can you offer the film maker here at Colorfilm that he won't get anywhere else in Australia?

Our optical transfer system I believe is the finest mono-optical system in the world. And so do RCA in America.

Why is that?

Because the cameras were hand fitted by the man who created the system in the first place – Art Blayney. When I first went to APA I had the opportunity to train with Art for 6 months. He's 80 years old now and he really is the doyen of optical recording. In fact he's just been awarded the SMPTE Samuel L. Warner Award for outstanding achievement and contribution to sound in motion pictures. I asked Art to put those cameras together for me in Los Angeles. It took him 16 weeks, and when those cameras arrived here they were so well set up I just put them together and started running track. I did not have to do a thing. And now RCA are using our parameters for the cameras they're making today.

And what does that mean to the film maker?

It means we can produce a track for him at least as good as any he'd get anywhere else in the world. We tend to look upon Hollywood and London as being the centre of the industry, but our negatives out of here print as well as any of them.

You must be really busy now, what's currently happening at Colorfilm?

'Gallipoli' is ready for printing now, and coming up we've got 'The Best of Friends,' 'Partners' 'Heat Wave' and 'Angel Street' to name just a few. My personal aim here at Colorfilm is to build the best sound department in the southern hemisphere. I think our sound negs are fine, we're supplying magnetic xfers of dailies to producers, and I'm currently building up a very elaborate sound effects library. Plus, of course, our new preview room which will be ready in November. It has suspended walls and ceilings, big screen 35mm and 16mm projection, full stereo sound – the lot.

Now Les, you've worked in the States, at Universal.

Yes.

For Disney's, United Artists, Allied Artists.

Yes.

You've had offers to go and live and work in America, what's stopped you?

Because I'm a fifth generation Australian and proud of it. Look I don't want to work anywhere else. The Australian film industry is as old and respected as any in the world. And today it's producing some of the best films in the world.

And Colorfilm?

Well, of course, the people make this company. My sound crew is the finest I've ever had and you don't often get the chance to work with technicians like Arthur Cambridge, Maggie Cardin, Bill Gooley and Roger Cowland. We're a team.
We respect each other and we love this industry. It's as simple as that.

colorfilm

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Contents

ISSN 0311 3639



Flash Gordon
Reviewed: 177



Berlin Festival
Reviewed: 142



David Williamson
Examined: 122

Articles and Interviews

Judy Davis: Interview
Steve Bisley, John Ley 116
Plays into Films: David Williamson
Cecilia Rice 122
Richard Rush: Interview
Tom Ryan 128
Swinburne: The New Generation
Almos Maksey 132
Cuban Cinema
Martha Ansara 138
Tomas Gutierrez Alea: Interview
Martha Ansara 140

Features

The Quarter 112
Letters 114
Perspective
Bob Ellis 115
Berlin Film Festival
Meri Kuttna 142
Film Censorship Listings 145
Box-office Grosses 165
New Products and Processes
Fred Harden 166
Production Survey 183
Picture Preview: Heatwave 207

Index

Volume Seven
Phil Taylor 188

Television

News 147
Channel 0/28
John Langer, John Goldlust 148
A Town Like Alice
Jill Kitson 152
Whiskey Fetish
Lyn Ouale 155
The Film and Television Interface 158
Production Survey 163

Reviews

Flash Gordon Jim Shembrey 177
Public Enemy Number One Keith Connolly 178
The Elephant Man Brian McFarlane 179
Army of Lovers or Revolt of the Perverts
Dave Sargent 181
Kegemusha Almos Maksey 181
My Bodyguard Ian Horner 183
The Alternative Lesley Stern 183

Books

Australian Film 1900–1977 Scott Murray 185
The Last New Wave Tom Ryan 186
Recent Releases Mervyn Binns 187

New Zealand

News 188
Production Report: The Scarecrow
Erica Short 191
Production Survey 197



Judy Davis
Interviewed: 116



The Scarecrow
New Zealand Report: 191



0/28
Surveyed: 149

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Front cover: Ornella Muti as Princess Aura in Mike Hodges' **Flash Gordon** (see review pp. 177-78). Insert: Bryen Brown and Helen Morse in David Stevens' **A Town Like Alice** (see review pp. 152-53).

*Recommended price only

The Quarter

WNET-13

Nick Herd reports.

In February two executives from the Public Broadcasting Service station in the U S WNET 13 New York visited Australia Robert Kotlowicz vice-president of programming and Neise Gidney director of acquisitions and co-productions were invited by the Australian Film Commission to speak to filmmakers, distributors and broadcasters

There are 288 public television stations in the U S which are all members of the PBS The service was established by the stations and the Corporation for Public Broadcasting to provide program distribution and related services The CPB is a semi-government authority channelling federal funds to individual stations and into program production

Although all stations in PBS are independent, it is accepted practice that the stations in major cities originate most of the programming seen on the national network PBS has its own satellite to distribute programs nationally but stations have also formed regional networks

WNET 13 like most of the PBS stations gets its funding from three major sources direct grants from CPB corporate sponsorship and subscriptions It also has production facilities which it is able to hire The cost of program purchase and production are spread over the number of stations in the network which pick up the programs, but WNET-13 is more adventurous in its programming than many stations and often bears costs alone

The station is known for its public affairs documentaries and arts programs From Australia it has purchased films like **Frontline Lolai Dreamtime** and **The Human Face of China** It has a long-standing relationship with Frederick Wiseman who is nominated to produce one documentary a year of his choice for them WNET-13 along with other leading stations also enters into co-productions with individual filmmakers or with other broadcasting networks

The potential audience to which WNET 13 broadcasts is about 11 million although its average rating is between five and 10 million The audience covers a wide cross section of the New York population and has many public service programs for ethnic minorities

Kotlowicz and Gidney were apprehensive about the future of PBS under the Reagan administration Since PBS tends to be more radical and controversial in its public affairs programs it has never been well received by the Republican party

Also the improved ratings in recent years have lost PBS the local support of the commercial networks which feel threatened by the fragmentation of its audience by cable cassettes and PBS

Censorship

The main censorship issue of the December-February period was the banning of **The Exterminator** An independent American production **The Exterminator** was refused registration by the Commonwealth Censor in December 1980 for excessive violence An appeal was lodged by its distributor Roadshow and the Films Board of Review registered the film R uncut in January

A few days before its Adelaide release however President Reagan was shot with an exploding bullet As the film showed the making of a similar type of bullet various groups in South Australia asked the Attorney General K T Griffith to ban the film this he did

Then Western Australia joined the fray and banned the film, followed by Queensland which took the unusual step of banning it from drive ins but not hard-tops

The film is now in release in New South Wales and Victoria



Scene from the controversial ***The Exterminator***

Other films to be refused registration were **Angel Death Britt Blazer Death Trap The Harder They Fall I Do Voodoo The Sex Exterminist Eyes of a Stranger The Sleeegirls Window of Passion** and **Women of Vengeance**

Of those films that went to the Films Board of Review **Faces of Death** and **Angel Death** were unsuccessful but **Eyes of a Stranger** was registered R uncut and **The Howling** M instead of R Clearly the Film Board of Review views violence in films more leniently than does the Commonwealth Censor

New AFI Directors

At the annual general meeting of the Australian Film Institute on March 28 three new directors were appointed They are Don McLennan filmmaker Michael Pate actor-producer and Glenys Rowe of the Australian Film Commission Each will serve a two-year term before becoming eligible for re election

Top Figures

In the last issue, *Cinema Papers* reprinted from *Variety* its list of "All-Time Champs" In its March 30 issue *Time* added to these figures by adjusting film rentals into 1980 dollars Thus the 1939 **Gone With the Wind** has its actual rental of $74 1 million re-evaluated at $283 5 million The new top 12 is

		$ million
1	**Gone With the Wind** (1939)	$283 5
2	**Star Wars** (1977)	$220
3	**The Sound of Music** (1965)	$190 4
4	**Jaws** (1975)	$188 1
5	**The Godfather** (1972)	$153 1
6	**The Exorcist** (1973)	$148 4
7	**The Sting** (1973)	$132 4
8	**The Empire Strikes Back** (1980)	$120
9	**Grease** (1978)	$112 4
10	**Close Encounters of the Third Kind** (1977)	$103 5
11	**Superman** (1978)	$ 96 5
12	**Saturday Night Fever** (1977)	$ 92 6

Represented in decades the figures are

1930s	1
1940s	0
1950s	0
1960s	1
1970s	9
1980s	1

So even though rentals have been re adjusted the 1970s remain the great boom period — or at least the time of the most runaway successes It would well be the average 1930 rental was greater than the average 1970 one Cinema attendance figures suggest that would be so

Australian Screen

Legends on the Screen the first title in "Australian Screen" the new series of books on the Australian film and television industries will be published by the Australian Film Institute and Currency Press in May

Written by John Tulloch lecturer in film in the School of General Studies at the University of New South Wales it is a 448-page study of the silent narrative film 1919-29 Tulloch examines through the trade journals of the period the professional economic and ideological constraints on production and the complex operation of the Australian bush legend

In the work of film directors like Raymond Longford Franklin Barrett Charles Chauvel Beaumont Smith and others Tulloch demonstrates how the legend of country productivity and moral worth was promoted on the screen at a time when economic power was rapidly concentrating in the cities

The gullibility of the Australian trade is captured in a presentation card to Stan Crick (see illustration) Australasian manager of the Fox Film Corporation before his departure for the U S It shows the exhibitors as puppets in the hands of the U S giant

The book has 115 pages of such evocative illustrations including a comparison of Australian and U S promotional material portraits and stills and



previously unpublished frames from Australian feature films.

Reproducing the rare material proved a huge task for the author and publishers — and among the hardest was obtaining copyright clearance from the owners of long closed journals. At first regarded by some state libraries as a grey area of right in the matter of typography, this has now largely been cleared by the Copyright Council. But if any reader has information about the present owners of the magazines *Film Weekly Everyones* and *Picture Show* the publishers and the National Film Archive would like to hear from them.

The second book in the series, *Government and Film in Australia*, by Ina Bertrand and Diane Collins will be published later this year. It examines the effects of government intervention — or lack of it — on the film industry since the 1920s.

National Library of Australia

International Film Conference

The director of the Film Section of the National Library of Australia, Ray Edmondson left Canberra on April 30 to represent Australia at the 1981 conference of the International Federation of Film Archives in Rapallo, Italy.

After the conference, Edmondson will go to East Berlin to see the new acetate color film preservation vault which has been built for the State Film Archive of the German Democratic Republic. He will also visit the West German Film Archive Foundation in West Berlin which holds past and present German films including copies of historic art films whose screening was forbidden by Hitler's regime.

Edmondson will also go to London to look at video preservation and film laboratory facilities at the British National Film Archive.

Melbourne Viewing Centre

The National Library of Australia with the co-operation of the Victorian State Film Centre, opened a National Film Archive viewing centre in Melbourne on May 1. The viewing centre, the Library's first outside Canberra is at the State Film Centre's premises in Macarthur St, East Melbourne. It is equipped with the first flat-bed viewing machine for 16mm and 35mm films to be available for public use in Victoria.

The centre will be small but it will enable filmmakers, film students, critics and serious film researchers to study films normally available only at the National Film Archive in Canberra.

New Film Officers

The National Library of Australia has appointed a Danish research chemist, Dr Henning Schou, 32, as its new film preservation officer.

The restoration of silent films a field in which he has worked at the Danish Film Museum, will be one of his main tasks at the National Library. He will restore early Australian productions for the National Film Archive.

The Library has also appointed Bruce Hodsdon, 41, of Glebe, Sydney, a former program director of the National Film Theatre of Australia, as its first full-time Film Study Officer. Hodsdon, a one time secondary school teacher, has been associated with a number of film organizations over the past 15 years, among them the Sydney University Film Group and the Sydney Filmmakers Co-operative, and has wide experience in the distribution and exhibition of films.

Hodsdon will be responsible for the selection and purchase of films for the Library's film study section, which provides a lending service to tertiary and other film educators and to film societies.



Henri Crawford produced in A Town Like Alice



Paul Trahair male lead in Centrespread

Addenda and Corrigenda

In the last issue of *Cinema Papers* (No 31 p 46) a photograph of Russell Boyd was inadvertently printed in place of one of Henry Crawford. *Cinema Papers* apologizes to Crawford and Boyd for the error.

The caption on the front cover of *Cinema Papers* (No 31) incorrectly identified actor Paul Trehair as Peter Trehair. The same mistake occurred on the contents page. *Cinema Papers* apologizes to Trahair for the error.

Permission for frame enlargements to be taken from **Dressed to Kill** for use in Tom Ryan's Look-ing in on Dressed to Kill (*Cinema Papers* No 31 pp 20-25) was granted by Roadshow Distributors. *Cinema Papers* thanks them, and Alan Finney in particular, for their co-operation.

Australian Film Marketing

Colin James, formerly of the Victorian Film Corporation, has in association with Filmco established Australian Film Marketing. This company will offer three services to producers:

1 **Servicing**. AFM will supply maintenance (and, if required production) of the sales/servicing items such as stills, posters, M & E tracks, trailers, post production scripts and press books, full accounting and reporting of marketing expenditure including the issuing of quarterly reports and if required lodging of company returns, related to individual films and contractually required annual audits of accounts, full disbursement and reporting functions to all investors and lodging of EMDGS and Exporting Incentive applications.
2 **Consulting Work**. AFM will offer advice on and assistance in negotiating sales and distribution contracts. The development of marketing strategies and budgets, evaluation of overseas agents and distributors including competitive evaluation of offers from the same territories. It will also offer regular reports on market information which will include price movements in the various world territories and movements in the theatrical, free television, pay television, non-theatrical and ancillary areas.
3 **Sales Agent**. Initially this will be done through association with existing people or companies in each territory. The aim is a more orderly presentation of Australian films into what is a highly organized marketplace.

While Australian Film Marketing is being initially financed by Filmco, it is a fully independent private company.

Annual Application at AFTS

There are two full-time AFTS courses at the Australian Film and Television School, one of which is a three year diploma course in all aspects of production, direction, production management, camera, sound, editing and scriptwriting/research for film and television.

The other course is in scriptwriting, offering terms of up to 12 months to reasonably well established writers.

The scriptwriting course gives a chance to writers with some experience to work as writers-in-residence in the AFTS Writing Workshop. They receive intensive guidance developing script writing techniques and ideas. They undertake an introductory course in the other craft areas of film and television and write scripts with and for students on the diploma course, as well as developing their own ideas.

Examples of written work published or unpublished performed or unperformed are required with applications.

Application forms and course information brochures are available from the Recruitments Office, Full-time Program, Australian Film and Television School, GPO Box 126, North Ryde, NSW 2113 — (02) 887 1666, and from the AFTS Melbourne office, GPO Box 373, North Melbourne, Vic 3051 — (03) 328 2663. Applications close on July 1.

Berlin Diary

Melbourne Film Festival director Geoff Gardner reports on the 1981 Berlin Film Festival.

Berlin in February is probably the greatest place in the world to induce moans of discontent. And moans there were, about the weather (bleak and snowing), the films and the Festival director. But one should really put in a good word for director Moritz de Hadeln. Berlin's administration totally computerized is smoothly impeccable and the avenues the Festival explored were adventurous, unusual and, in the sense of good work discovered, totally justified. The South-East Asian section in particular drew packed houses and there are highlights like Allen Fong's **Father and Son** and Ann Hui's delightful ghost comedy **The Spooky Bunch**. The 3½ film tribute to Sir Michael Balcon was also a wonder of depth, organization and documentation.

Berlin is also big enough and unwieldy enough for one to see the phenomenon of "The Book" i.e. a carefully planned timetable of events, complete with alternatives where early or mid-film walkouts are deemed likely to occur. This might be planned within hours of arrival. John Gillett's is undoubtedly the most sought after Book, one American festival director being moved to ask early on "Where is John Gillett? How do I know what to see until I've read his Book?"

Gillett however seemed to fail in one respect in that he had trouble convincing many/any people to take up the cause of viewing the entire output of the Portuguese director Manuel de Oliveira, the Festival's major rediscovery. No doubt London National Film Theatre audiences can start getting ready for a similar showcase.

The Competition has to be the blight for a Festival director. Unfortunately it is too easy to judge performance simply on what turns up in this section.

By its nature the Competition must be international, yet so many countries for whom the Berlin Festival is the natural place to present their films, particularly those of northern and eastern Europe, came up with a range of mediocre work from which a selection must be made. The Scandinavians in particular disappointed in this respect. And the East Germans did not show up at all when they were knocked back for the Competition and the Forum.

The three major European festivals in Cannes, Venice and Berlin are not only competitive, they are in earnest competition for the increasingly smaller number of good films.

The international matters about the quality of the Competition were nothing however, compared to the local abuse from the German press and German filmmakers. Kraus in der Film Feind was the front cover headline of the fortnightly news magazine *Zitty* and copies were being left lying around all the Festival clubrooms.

The trade also tended to take a dim view, apparently because in the past too many German films have been critically mauled there. Reiner Werner Fassbinder's **Lili Marleen** and Jeanine Merrapiel's **Malou** both opened commercially before the Festival and it is thought that both dividends would have been hoped for their films to be in competition. Their distributors said no.

More importantly, the German filmmakers decided to take a dim view of proceedings and issued a statement about the "grave crisis" attacking the Festival for alleged dilettantism and finishing with a threat not to participate in future.

The strangest of all Festival phenomenon is the Word — that body of instant opinion formulated in the lobby which must constitute a film's fate. It happened most noticeably with Claude Goretta's low key but striking **La provinciale**. The packed audience was gripped. They clapped and cheered at the end. But the word was "downer" and that settled that. The official formulations will come later. I will only say I loved it.

The official highlights were provided by Goretta, by Markhus Imhoof for **Das Boot ist Voll**, by Manuel Gutierrez Aragon for **Morirse Aqui**, and, of course, by the towering Ameri-can cult of Compsit on entries **Paging Bull** and **Ordinary People**.

(For a fuller report, see Meri Kuttner's report on pp 347-48.)

Australian Writers Guild

The National Guild Conference of the Australian Writers Guild will be held from August 10-11 and not June 22-28 as printed in the last issue.

Alex Ezard Retires

Alex Ezard whose career in filmmaking has lasted nearly 50 years has retired from Film Australia.

Ezard began at 14 as an assistant projectionist in Port Fairy, Victoria. He then left (to be replaced by Robert Helpmann) to study wig making in the U.S., from where he returned to work as an assistant make-up artist on Ken Hall's **It Isn't Done**.

He was in charge of make-up on **Tall Timbers**, the first of 30-odd features he did for Ken Hall, including **Lovers and Luggers** and **Broken Melody**. He also did Charles Chauvel's **40,000 Horsemen** and **Smithy**.

After working between projects in a newsreel cutting room, Ezard became an editor on **Into the Straight**, **Always Another Dawn** and **Jedda**. He also cut **Long John Silver** and the award-winning **Anzac** for television.

Ezard was an editor of Artransa for many years and then joined Film Australia in 1974. He retires to live in Port Macquarie. ★

Letters

Intent or Inadvertence?

Dear Sir

Adrian Martin quotes me in his review of **Now and Then** (*Cinema Papers* No 31, p 58). He gets the quote right but does his best to get everything else wrong.

Martin seems to think I am prescribing for filmmakers my only defence is that that is a transparently and destructively absurd thing to do. I hope that when Martin presents us with his accolade from Serge Daney (the latest of the Parisian gurus?) — 'what in the cinema is important to us today — he is not presuming to prescribe. I hope he is merely giving forceful expression to one of the enthusiasms that intelligent and committed young critics are open to.

Any prescribing to filmmakers on whatever is the critical hobby horse it is mounted can only reflect an arrogance which is invariably the companion of lack of concern.

My statement is simply a recognition that films emerge from a culture and a social structure not from a vacuum. Ten years of Australian films will have done some of the kinds of things I suggest — like showing us ourselves — whether they set out to do so or not whether they do so by intent or by inadvertence. They will have done so in the same way that say three decades of the American Western will have said something about the US where those Westerns were made.

I wouldn't worry about Martin's misinterpretation but for two things. It follows an equally wilful misinterpretation of Barry Jones in a review of **Blood Money** (*Cinema Papers* No 30, p 480) and it coincides with a similar misinterpretation by another friend, Tom Ryan. Both of them, having set up a straw man, charge at it, demolish it and jump on the pieces.

Who the hell wants respectable 'noble' films with 'Oh so sincere Australian themes'? How am I declared — horror of horrors — a moral humanist (Leavis version) by Ryan? What are my two good friends on about? They seem to be assuming that a concern for meaning and feeling in films entails an addiction to the crudest kind of thematics, perhaps it is necessary for them to do this because their own position seems to be concerned with a narrow aestheticism. Here they are in the pages of the same issue bestowing critical favors in these terms:

> They offer us an insight into the deception that is practised in the name of fiction. — Tom Ryan, p 25.
>
> It compounds the generic transgression by immediately destroying the drama and returning to a play with narrative forms. Adrian Martin, p 58.

It may be clever, even useful, to tease out such meanings. It may be interesting or important or even fun, for Australian filmmakers to involve themselves in self-examining self-reflexive film structures. But it is just possible that it might not be the most important thing for Australian filmmakers or critics to concern themselves with.

Jack Clancy

The Curious Reply

Dear Sir,

We approach the task of writing to you with some diffidence having been lumped together and dismissed as a 'curious contingent' by your reviewer Adrian Martin (*Cinema Papers*, No 31, p 101). But we earnestly try to live up to stereotypes, so we are curious to know whether Martin even went to one of the lectures he swipes at. For good or ill, Peter Jeffery's talk on cartoons made no reference to linguistics, so the "linguistics-based analytic abyss" of Martin's "nightmare" was perhaps dreamed in another place at another time.

About Bob Hodge's paper, our curiosity concerns whether Martin walked out unnoticed by us or just went to sleep half way through. Otherwise he would have noticed that the "results indefinitely postponed" were delayed only for about half an hour (is that too long for Martin's eager empiricism? Bob felt a wee bit hurt that Martin nodded off so soon (though no doubt he needed sleep more than lectures — don't we all) since he himself was making precisely the point of Martin's article: positing real objects — particular films, cinema history — and asking that a theory be adequate to them. (Incidentally we didn't notice anyone at the conference asking for inadequate theories. Who were these miscreants?) In fact Bob was insistently empirical giving at tedious length an analysis of the particular reception of a particular film (**The Empire Strikes Back**) and the opening of a particular cartoon (**Fangface**). He was critical of "cinesemiology" for the same reason as Martin: that it has failed to develop adequate analytic practice (though Martin feels no inadequacy in his own readings, it seems).

Or was Bob's crime his drawing on linguistic theory? Semiology since Saussure has always taken it for granted that the study of language has much to offer the study of other sign-systems, even if the relation of film to language is a problematic one. The attempt to apply certain Chomskyan notions is not self-evidently an absurd and discredited enterprise surely? Or does Martin know something that Bob doesn't? If so, it would be a kindness to tell him, and put him out of his misery.

Looking at the two reviews of the conference in *Cinema Papers*, it is paradoxical that Brian McFarlane who claimed to find the theoretical debates unfamiliar and difficult, still gave a more judicious account of the 11 papers discussed, versus four by Martin. Martin might reflect that there is more to being a theorist than a penchant for self-confident assertions and there is more to being an empiricist than giving the prospectus for an unwritten paper on **The Blue Lagoon**.

As two people closely involved in the planning and organization of this conference, overall we were delighted with its success. Martin's self-congratulatory doubts about it all notwithstanding, the conference above all showed the openness of people working in this area to what others are doing. It would be a pity if reviews of this conference whipped up a "new" versus "old" or "theory" versus "appreciation" confrontational reading of a conference that was not without real issues, but was characterized by a generosity that augurs well for film and screen studies in Australia.

Bob Hodge
Peter Jeffery
School of Human Communication
Murdoch University

Adrian Martin replies

I assure Hodge and Jeffery that I remained awake for the entirety of their papers and that I stand by my opinion of their work and the conference as a whole. I consider it symptomatic of two such people — striving to make film an academically-respectable discipline by recourse to such arbitrary, ahistorical and rarified systems as Chomsky and linguistics (Hodge) and perception theory (Jeffery) — that they cannot recognize the methodological and political rifts that marked the Perth conference and Australian film education generally, and that they ignore a debate in which they too are implicated.

The Editor reserves the right to correct for style, abbreviate and invite comment on all letters selected for publication in 'Cinema Papers'.

Money is Paramount

Dear Sir

Scott Murray, editor of *Cinema Papers* and just-retired director of the Australian Film Institute, writing in the previous issue of *Cinema Papers* (No 31, p 9), accuses the Sydney Filmmakers Co-operative of practising "vertical integration", which he defines in this case as the "linking of exhibition and distribution on an exclusive basis".

This isn't any old chickenfeed accusation. It puts the Co-op up there in the big league with Paramount (not to mention BHP and various multinationals). Amazing that so many independent filmmakers, including David Bradbury, cited by Murray as disadvantaged by the proposal, voted in favor of it at the Co-op's annual general meeting last year.

Vertical integration means control by one commercial body of the means of production, distribution and, in the case of film exhibition (e.g. Paramount) to ensure a monopoly of the market.

It is quite absurd to liken the Co-op to Paramount in this way, first, because we are not a production house; secondly, we are not commercial exhibitors (in fact exhibition [and the Co-op as a whole] is heavily subsidized to not a profit-making venture. Thirdly, we could never gain a monopoly in film distribution nor would we wish to. There are any number of small distributors besides the Co-op and the AFI which operate now and will continue to operate successfully in the future.

Finally, our stated aims and objectives are so completely different to an organization like Paramount that comparison defies credibility. (The aims and objectives of the Co-op are stated at the end of this letter.)

Just before I explain the details of the new policy I want to correct one factual inaccuracy of the letter. Murray says that the new resolutions mean that "in effect the Co-op will only exhibit the films it distributes". This is true, and with our limited funds it would be unwise to spend them on anything except the films of its members. However, this has been policy since being decided at an AGM at least four years ago.

The New Policy

1. Filmmakers do not have to exhibit their films at the Co-op in order to have them distributed (here non-theatrically). There are some filmmakers/films who would obviously be served better by exhibition with the AFI if they want national release and access to the more prestigious cinemas the AFI has (this should be their choice). The Co-op encourages filmmakers to do what is best for their film and exhibiting with the AFI presents no conflict of interest. There is, however, a definite limit to how many short Australian films the AFI can or will exhibit. There are many that are not financially lucrative enough in terms of general commercial appeal to justify the larger overheads of the Opera House or the Longford, but that still deserve exhibition. The Co-op cinema serves these films. Co-op seasons consist of films that otherwise may not get exhibition because of their political nature or their form that does not fit existing audience expectations of entertainment.
2. If you exhibit with the Co-op we do ask for exclusive non-theatrical distribution and print sales although filmmakers can, of course, act as their own distribution agent as well. This is actually preferable as they may already have set up a number of distribution contacts during production and can concentrate solely on their film(s). With print sales filmmakers may even choose

Concluded on p 211

PERSPECTIVE

The Medium of the Future

PERSPECTIVE is a new column where prominent members of the Australian film community will express their views on a range of areas. For the first column Bob Ellis discusses the merits of black and white cinematography. (Ellis will also be writing a regular column for ***Cinema Papers****.)*

In a period when **Stardust Memories**, **The Elephant Man** and **Raging Bull** have, with no ill effects, returned to astonished cinema audiences what should I think be called the miracle of black and white (and which in times past I have named amid general derision "the medium of the future"), it might be a good idea at last to analyse the differences between that eloquent medium and its vulgar successor.

Imagine **Casablanca** in color — or **Citizen Kane**, **The Best Years of our Lives**, **Modern Times**, **In Which We Serve**, **The Pumpkin Eater**.

The mind revolts against it with good reason. The fact is that black and white as a medium seems to confer on its subject a dignity and credibility that color seems to take away. It confers a kind of royalty, too, as is seen in all the radiations of the meaning of the phrase "The Silver Screen".

In your mind's eye imagine **The Last Picture Show** in color, and play it through. In place of an austere classic of provincial deprivation you are, I think, observing something else, something not so very far from three episodes of **The Restless Years**. Why is this?

In your mind's eye imagine **The Nuelter** in color: the fall on the pool ladies green, Paul Newman's eyes a piercing blue, the balls a variety of gleaming colors in sudden motion. Why is this prospect so much more daunting than what we absorb from the film as it is?

In your mind's eye imagine **Wild Strawberries** in color: the old man's parchment skin, the green hills rolling by, the gay colors of the children's clothes in the flashbacks to the summer house. Why does the mind revolt?

Michelangelo Antonioni, when he made films in black and white, like **L'Avventure** and **Le notte**, seemed to be making sufficient statements about the sterility and hollowness of 20th Century Man; when he made films in color, like **Blow-Up**, **Il deserto rosso** and **Zabriskie Point**, he seemed to be trivializing with visual glibness the importance of the questions he raised. Was his art in decline, as has been charged, or was there another reason?

Federico Fellini made films in black and white, like **La strada**, **La dolce vita** and **8½**, which are regarded with almost Biblical awe by people who saw them in those more full-hearted years. It is to be doubted that the self-same people even saw **Casanova**, a work by any rational criterion the equal of any of the above. The simple fact is that Fellini's color films, though received individually with considerable praise, have been on the whole adjudged as a body of work as diminishing his once Shakespearian reputation, to that of beguiling intellectual clown.

Ingmar Bergman has likewise been shrunk to mortal dimensions by his work in color. Merely to mention the names of his black and white films — **Summer with Monika**, **Waiting Women**, **A Lesson in Love**, **Afternoon of a Clown**, **Smiles of a Summer Night**, **The Seventh Seal**, **The Magician**, **Wild Strawberries**, **The Virgin Spring**, **Through a Glass Darkly**, **Winter Light**, **The Silence**, **Persona**, **The Hour of the Wolf** and **Shame** — and then to mention the names of his color films — **Now About All These Women**, **A Passion**, **Cries and Whispers**, **Scenes from a Marriage**, **The Serpent's Egg** and **Autumn Sonata** — would suffice to make the point.

It seems then (though of course it cannot be proved) that the use of color makes films more vulnerable to criticism in black and white they have an inviolable chastity that critics dare not attempt to penetrate; in color they are easy game. Why are these things so?

The answers I think none of them easily provable, all of them open to question are these.

Because it contains less information, black and white is like its cousin radio: a swifter means of telling a story. A story as vast as **Citizen Kane** could not be told in color in a mere two hours, because it is at one remove from observed reality. Moreover it permits within its automatic suspension of our disbelief more swift epigrammatic and melodramatic ways of telling a story. The dark, sardonic theatricality of **Casablanca**, a film in which the supposedly Italian Sidney Greenstreet and the supposedly French Claude Rains both have English accents is acceptable at one remove from life in black and white, whereas I suggest it would not be in Panavision and color.

In the same way films with unlikely supernatural events in them, like **The Innocents** and **Repulsion**, **Rashomon** and **Frankenstein**, are more acceptable in black and white than in color, and so indeed are other kinds of films with unlikely elements in them, like zany comedies. A comparison between **Bringing up Baby** and **What's up Doc** might be instructive here or to put the comparison more precisely, between **A Hard Day's Night** and **Help!** It might be instructive as well to imagine any Marx Brothers film, or W.C. Fields film, or Bob Hope and Bing Crosby **Road** film in color. Made today they would have to be.

The fact is though once again it cannot be proved that black and white is more of a verbal medium, more of a narrative medium and more of a fantastical medium. It is more of a visual medium, too. It permits you to vary the frame size more dramatically (as Woody Allen does for instance in the shot in **Stardust Memories** of the distant diminutive elephant on the beach) and to dissolve between almost any image and almost any other no color consonance being necessary in the simpler and harsher med um.

It follows therefore that black and white is inherently more impelling, more dramatic, more comic, more eloquent and as a rule more memorable than color. That black and white aggrandizes and color trivializes though not always provable, seems more obvious than not. It is more sexy, too. A simple demonstration might be the defloration scenes in **One Summer of Happiness** and **The Blue Lagoon**.

Is there any use for color then, except in obvious places like nature documentaries on television and films where costume are an important component (the effect like MGM musicals and Biblical spectacles)? The answer, even here, is in some doubt, when one remembers the easy success of the Fred Astaire-Ginger Rogers black and white musicals of the 1930s and the overpowering effect of those black and white costume spectacles like **Julius Caesar** and **Throne of Blood**, which seemed to show the distant past more truly in black and white, perhaps because it resembled marble statues and old engravings.

One way to deal with the question is to look at some films whose effect was without argument enhanced by the use of color. One such film in recent times is certainly **Cabaret**, whose aim is moral confusion and whose aim succeeded. The over-information inherent in color worked in its favor in a film agog with a gaios transvestites, bisexuals and slim pubescent Nazi fanatics. One needed not to know morally where one stood in such a film, and color, which trivializes and confuses, in this case was of help.

Another more interesting case was **The Graduate**. Although a part of its theme was the bleakest possible view of the prosperous priorities of capitalist America, it cannot easily be imagined in black and white, or looking better in black and white. This I suggest is because in this case color is used correctly, in lengthy lingering shots in which one has time to grow accustomed to the image on the screen, a little red car crossing the Golden Gate Bridge, a girl observed through leaves lanewalling her parents, a single shot in a hotel bedroom encompassing a whole post-coital conversation. The eye has time to drink in all the information before the shot is changed.

This same lingering over the image is used as well, with considerable success, in the later films of David Lean (the endless sand dunes of Arabia, the creamy beaches of Galway) and the later films of Stanley Kubrick (interminable but somehow majestic shots in **2001** and **Barry Lyndon**, of almost anything at all). The commercial success of such films leads me to believe that this is the way to make the distraction of color acceptable to an audience — with longer shots in longer films.

Some films that are fast cut and in color and have succeeded usually prove upon examination to be like **Star Wars**, hardly in color at all — while costumes down while corridors, while gunfire in the utter black and white of starry space — or, closer to home, like **Slir**, where the color component is negligible.

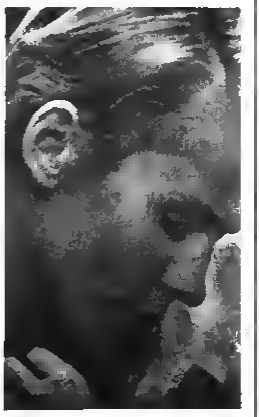
The idea that color in itself attracts an audience is also to my mind open to doubt. Cinema attendances plummeted throughout the 1950s when rival television was in black and white. **Casablanca**, recently on television outrated all its garish rivals. On any night in any city cinema the curiously loyal are seeing for the fifth time the same old Marx Brothers comedies and the same stark Bergman tragedies in the unendurable medium of black and white.

Merely because a rule seems obviously true doesn't mean it finally is the evidence has to be looked at. On the black and white or partly black and white features released in the English language in the past 12 years — **If, A Man and a Woman**, **The Last Picture Show**, **Paper Moon**, **Lenny**, **Newsfront**, **Manhattan** and **Stardust Memories** — only one, **Lenny**, has lost money. This is a record eight times as good as the color films brought out in the same period. In 1963, Twentieth Century Fox was saved by a black and white film, **The Longest Day**, from a financial disaster by a color one, **Cleopatra**.

It may be argued against this that in these cases black and white was well used. My argument is always: it is foolish not to use it all the time, so that the silver screen may be revived, and the cinema as an art form continue.

The loss forever of the special worlds of **Smiles of a Summer Night**, **Last Year at Marienbad**, **Le strade**, **Bicycle Thieves** and **Citizen Kane** is a tragic one. Its replacement has been something worse: a branch not of narrative art but of interior decoration, whose proper use is the television commercial.

The time has come when we should get back to what we value the means of expression that is more dramatic, more succinct, more fluid, more impelling and stylistically more successful: the medium in which all our fondest memories are etched, the medium of the future, black and white. ★



Bergman in black and white ***Persona****.*



Modern-day black and white ***Raging Bull****.*




Judy
Davis

Actors John Ley and Steve Bisley talk to top Australian actress Judy Davis.

Beginnings

Why did you decide to become an actress?

Initially it was because I felt there was something I could explore I didn't quite know what it was, so I started acting That process still goes on

Also, I tend to be a bit timid socially — oh, that is a nice way of putting it! I can become selfish and self-engrossed and not reach out in the community I can become a bit closed What acting does is force me into areas that I would not naturally go

For example, I have always been disturbed by, and fascinated in, heroin addiction, but I would never have had enough motivation to explore it myself had not a script [**Winter of our Dreams**] come along which forced me to do so I went out, learnt about it, and talked to addicts Suddenly, I felt involvement with the community and for me that is a great thing

Acting validates my existence as well, because it makes me think that "Yes there is a point to this film There is a reason for me being a member of this community."

It is true that I would be uncomfortable if I felt my self image was that of a self-engrossed creature who was disinterested with other people I know I have the potential for being that, and acting constantly forces me to watch and observe, to understand and perceive

Choosing Projects

How do you select projects? Do you get scripts sent to you or do you chase them?

I have never chased anyone in my life — director or otherwise But if there was a director I really wanted to work with, and I knew he had an interesting project I probably would chase him I suppose anybody would

I have been quite fortunate in that everything I have done was offered to me I haven't had to search for work

At what stage of a project are you usually approached?

It varies sometimes the script is finished, sometimes it is just an idea and they don't have a writer Then again, the script can be partially written and they want to work on it with me in mind



Judy Davis as the prostitute Lou in John Duigan's ***Winter of our Dreams***

How do you decide on a particular role?

I look to see if I like the script. Do I sympathize with the character? Is there some point in making it? Do I agree with it from my moral viewpoint? Do I think it is worth making? Do I trust the director?

The director is important . . .

Yes though I don't know many yet

What about a new director whose work you don't know. Do you have a yardstick?

I would meet him and make a fairly superficial analysis, I guess I would tell a lot by the sort of film he wants to make and the films he likes

So, I check him out and then take a risk, just as he takes a risk with me I am all for taking risks.

What about deciding between two projects of equal standard, shooting at the same time? Would it ever come down to money?

It is unlikely one would ever get two scripts that are perfectly balanced in terms of how much one wanted to do them So you are really asking me how importantly I value money on a project It is not really important at all But, let's face it, when we talk about money in this country, we are not talking about huge amounts If, however, there was a choice between $500,000 and $10,000, then there is a different set of factors to consider If it is a difference between $20,000 and $30,000, or between $10,000 and $6000, it is not much of a choice

Would you prefer to play an uninteresting role for $50,000 or Lou in "Winter of our Dreams" for $5000?

What's the point of doing something that is shit for $50,000 It might mean that you will never get a job again. And once you have turned down a big salary, because you didn't think the project worthwhile, it is easy to do so again.

Also, bear in mind that I don't have children or a husband I don't have any great responsibilities. That absolutely changes an actor's position I am very lucky

Would you work overseas?

Yes

If you had to choose between two equally-good scripts, one of which was Australian, which would you take?

If one was in New York and the other here, I might be tempted to take the one in New York That would simply be because it is a new

Below Lou and Rob (Bryan Brown) in ***Winter of our Dreams***



country, a new experience and a new culture

Is it automatically an advancement to your career to have international experience?

Of course it is There is no doubt about it

Are your decisions about what you do ever influenced by patriotic considerations?

I wouldn't say I am a very patriotic person This doesn't mean I don't want to live here, or I am desperate to get away — I am not But I don't think in those terms, I am just interested in human relationships, wherever they take place

I must admit I am more interested in what happens between people than I am in making films which try to sort out things about Australia or make statements about what it is to be Australian I am much more interested in what one person does to another and what they do in retaliation

Then again, **Winter of our Dreams** is very much about what is happening in Sydney to people on the fringe of society And that really interests and disturbs me personally I loved doing that film But, again, I would be just as interested if it was about drug addicts in New York

Rehearsals

You have just done two films back to back This must have meant very little preparation or rehearsal time. Are rehearsals usually long enough?

It would be a luxury to be able to have, like some actors in the U S, about 18 months to prepare for a role One could totally change one's whole lifestyle and that would be wonderful But on **Heatwave**, I had a week Mind you, I knew about the project for a couple of years

John Duigan's film is a better example, because he offered it to me about a month before I went into rehearsal

How long was the rehearsal period?

Three weeks, which was wonderful We didn't need any longer, because by the finish we were ready to start shooting

Some films might actually deteriorate with excessive rehearsal periods, because people may not be able to utilize the time correctly It is very difficult to use rehearsal time, especially if you come from the stage where you have a certain concept of how you use the time The changeover is very tricky and I haven't mastered it yet

With stage rehearsals, you know you have so many weeks to dissect a scene and try it different ways On a film that is often hard to do John's film is different, because it is quite wordy

Actually, the first film I ever did, I couldn't believe The rehearsals consisted of us sitting in a Noah's conference room pretending we were at Surfers Paradise I just couldn't do it I thought, "These people are crazy Who do they think we are?" And it was quite destructive for me it threw me

Some directors seem to have less grasp on character than do the actors. Have you found that?

No I have been stretched by directors, which I really need I am not at all happy about somebody employing me merely to exploit what they have seen before and know I can do I am always looking to do something different That's why I am an actor, I suppose If I were comfortable in my own persona, I probably wouldn't be an actor

In Hoodwink, for example, I play a lay preacher's wife I did it because it was so different to anything I had done I knew I would find it difficult But the director [Claude Whatham] helped me through it, he was great

If halfway through a project I realized the director was wrong, I couldn't help but blame him slightly, but I would blame myself more for not trusting my intuition That's why it has never happened I am a fairly good judge myself, and I would know well before halfway that things weren't right I would remedy it

What if the script is good, and your intuition says go, but during rehearsals you find the director going against what you feel about the character What do you do?

You have a fight on your hands that's all Well what else can you do? You can't back out I simply can't totally go against my instincts because I need them

One of my problems is that I am just too direct I should learn to be more calculating — but I can't

At Work

How conscious are you of technical considerations during a scene?

Ideally, one's relationship with the technical apparatus of filmmaking eventually becomes instinctive, though it is very enjoyable sorting oneself through the various technical disciplines

I often look through the lens because I don't know lenses properly, yet It is also really important for me to know how close a close-up is, because I often do too much with my face Suddenly I am out of frame and the cameraman has to tell me I feel foolish because it is unnecessary I must learn

I am also aware of which print directors decide to use I know there was a scene in **My Brilliant Career** where from a performance point of view a take was good but the camera was not as good as in another take where the performance was much down I was really concerned about which take they were going to use because I believe that the most important thing is the performance The public by and large is more affected by this than the technical expertise

Do you like to check the editing?

If you trust the director, then you will trust the editor he has chosen Editors are artists, and it would be outrageous of me to demand any sort of right of edit He would resent interference from me, as much as I would from him

But I would be fascinated to watch some editing I have asked John if I can sit in for a couple of days on **Winter of our Dreams**, because the more I learn about the editing process, the more it will help me become a better film actress Equally, the more I know about camera movements and the technical aspects like lighting, the more I can help the lighting guys Without them constantly having to say, "Look, can you move a little to the right" because it is better, I will know what to do and avoid wasting time

How are actors educated?

It is an actor's responsibility to educate himself Actors have no one to blame but themselves if they don't know anything Mind you, I have never worked with anyone who hasn't been more than eager to



Judy Davis as the hitch hiker Lynn in Igor Auzins **High Rolling** *Davis first feature*



Below Martin (John Hargreaves) the "blind" prisoner and the sexually repressed Sarah (Judy Davis) Claude Whatham's **Hoodwink**



teach me anything I wanted to know

Apparently you did a reshoot on "Winter of our Dreams" because, during the rushes, you told John Duigan you didn't feel the scene was working. I imagine that is a fairly rare occurrence . . .

I don't think so, but I am not terribly experienced. Perhaps what happens is that actors get a little intimidated, and feel they haven't the right to say what they think, or make suggestions. But it is important for actors to feel that they are as much a part of the project as the director and the cameraman — as opposed to merely feeling employed. Actors mustn't be unnecessarily submissive, because they are important. Mind you, there is the master ringman, who is the director, and you can't interfere with that.

Obviously, John is exceptionally receptive to that way of thinking. But he is not the only one. Most directors I want to work with would be the same.

Typecasting and Abuse

Would you ever use a stimulus as a way of getting a certain effect in a scene?

No. I know that a lot of actors in the U.S. take cocaine to give them whatever cocaine does, but I don't think that's right.

I guess the question is: Do you get drunk to do a scene where you are supposed to be drunk? Well, I don't agree with that. An actor's job is to understand what it is to be drunk and then reproduce it. That's his craft and his art. I don't want to see someone drunk on the screen. I want to see an actor who is in control.

I know an actor who had to play a junkie, and he thought, "Well, there's no way I can play it without having been there." So he went and shot up. Well, there is no way I would have done that for **Winter of our Dreams**. My job was to reach a point of understanding, and then try to reproduce it.

Did you research the drug experience to the point where you were satisfied?

Oh, I am never satisfied. But even if I had shot up, I wouldn't have been satisfied.

You see, the important thing about shooting up is not the shooting up itself, but what is at work — the fundamental principles behind the shooting up, which is the addictive personality. And you can get the same thing with other experiences, like sexual orgasms, drug orgasms, emotional orgasms. It all comes from the same seed. And for me as an actress, that is what I have to find. Then I show a variation of it.

Another big issue is: Do you want an actor, or do you want someone who is suitable for the role? Do you want to use the actor as a potential artist, but certainly as a good craftsman, or do you want to exploit him for what he is? If you want an alcoholic, do you get an actor who is an alcoholic, or do you get a good actor?

Now, if you get the actor who is the alcoholic, what you are doing is encouraging the thing that is going to destroy him. You are encouraging all his weaknesses. For me, that is very wrong.

On one film, they actually got an actor who was an alcoholic. It was dreadful to see this man shaking at midday, trying to get through his job. Those terrible people simply employed him because he had the shakes. And, apart from making it an unbearable experience, it didn't help him overcome his problem. It is an abuse of people and has nothing to do with acting.

Audiences pay $5 to be stimulated for 90 minutes. To a certain degree, that is emotional blackmail. And to create this effect, directors often use emotional blackmail on actors . . .

I know directors who do that, and that just makes a difficult job more difficult.

I have also suspected in the past that there has been a tendency among some crew to have a rather peculiar attitude towards actors. I have seen actors mistreated, become victims of premature character judgments and even at times ridiculed. It's not good to treat people like that. In fact, there are a lot of ways filmmaking can abuse people unintentionally.

There have been a couple of country towns I have worked in where the film unit has not left many friends behind. It seems to be the nature of the industry and it gives me the shits. I used to think that film people were a bunch of turds — give me a stage any day. But then working with John Duigan, and on **Hoodwink** and **Heatwave** — in fact, most of my recent experiences — have been quite the reverse. I have grown to understand better some of the enormous problems involved in making a film, and consequently developed far more respect for all the effort, dedication and sweat people put into it. I believe that some of the most creative minds are now



Harry (Sam Neill) and Sybylla (Judy Davis) in Gillian Armstrong's ***My Brilliant Career***



Below: Kate (Judy Davis) comforts Annie (Tia Bow) in Phil Noyce's ***Heatwave***

involved with the Australian film industry.

Power

Apparently you had some confrontations with crew on "My Brilliant Career", particularly in the wardrobe department . . .

I would say that I was difficult on **Career**, but only because I didn't talk to people I just thought they were all out of their minds I couldn't believe what was going on around me I wasn't difficult in that I threw tantrums or refused to do things, I just walked around like a pain in the arse all the time and that made me difficult Maybe they are used to actors who joke and so on Even if you project to the cameraman behind the lens, you are projecting too far" This is how I understand it

Do you believe in developing a positive relationship with a crew?

It is crucial for a central character to be a pillar around which the crew can become involved and excited This is another reason why it is terribly hard for beginners to be put in a central position in a film

One thing I have learnt since **My Brilliant Career** is to stop pretending the crew isn't there On **My Brilliant Career**, I wouldn t include them in my reality It was me and the camera and the other actor That was the area of concentration I didn't trust the crew I was better or worse I have learnt — and it is so much a personal thing — not to be so introverted On **Winter of our Dreams** everybody was involved The crew was very sympathetic warm and generous I didn't actually look at them during a scene but they were there, they were included in my reality I didn't pretend they weren't there They didn't intrude on my concentration

The crew felt this, too At no point would they have felt excluded It is real trust and terribly important for film work, because you are so close But I didn t understand that on **Career** But then you can't understand that until you have grown that way as a person I am more generous now I have learnt to be more open and not so precious about myself



Aunt Helen (Wendy Hughes) attends to Sybylla in ***My Brilliant Career*** *Despite the acclaim Davis considers her performance "inhibited and rather neurotic"*

Relationship with Crew

New actors often don't use the crew as their audience . . .

Oh, you should never do that It was Jim Sharman who gave me that tip long before I did anything He said, "Never use the crew as your audience, because if you do, it means you are projecting too far frightened of them I also thought that they weren't part of the reality of my creation

Well, it caused a lot of tension in me and, I think, among them

Is that perhaps why your performance is so strong?

No, that's why the performance is inhibited It is not a strong performance, it is a tense performance, and rather neurotic But it does have the sort of edge the character needed — gritting of teeth and so on

With John's film, it will be interesting to see if people think I am

Evaluating Performances

When you evaluate a performance by an actor you respect, can you put your finger on those aspects that make it important to you?

The actors I most admire have made definite decisions They have decided on the objective in a scene and then played it That's why I like Robert de Niro You are never in any doubt with him as to that character's objective He pursues it until he is blocked and then he finds it and pursues it again You can view his whole performance that way

I don t like casting people because of their particular qualities — like a brat to play a brat — because they are not in control Whereas, if you cast an actor when he plays that brat he can throw light on what it is to be a brat Robert Menzies is that sort of actor He brings all levels and dimensions to the character he is playing You understand there is an artist at work

It is nice to see the artist in the performance . . .

Yes, and it is very rare Who can do it? It is something you need to work for

You have obviously been able to do it at times . . .

Oh no! Oh my God, not yet That will take me years

It is very much to do with truth Yet so many actors are full of tricks But you can find an actor who has actually tried to find out the reality of an emotion Take, for instance, the performance by Meryl Streep in **Kramer vs Kramer** There is a moment in the court scene when her character is talking about her child, and you can see that Streep is actually creating a real emotion and a reality It is terribly moving, and an intangible thing It is very clear if it is there, and that takes generosity, courage ★



Lou on the streets of Kings Cross Sydney ***Winter of our Dreams***



Peter McLeish

DAVID WILLIAMSON

Plays *into* Films

WHAT happens to a playwright's style when he turns scriptwriter and adapts his own works? David Williamson has written the screenplays for four film adaptations, but they were directed by three people who interpreted the elements of his style quite differently. Cecilia Rice examines the results.

Williamson has written 10 plays and eight screenplays in the past 10 years. His early plays were among those first produced at Betty Burstall's Cafe La Mama Theatre and the Australian Performing Group's Pram Factory in the late 1960s and early '70s. Along with such contemporaries as Jack Hibberd, John Romeril, Alex Buzo and Barry Oakley, Williamson wrote and produced plays that were distinctly local in a challenge to the established but foreign theatre of the day. In fact, Williamson attributes his success to the demand created for Australian drama by the Carlton theatres.

The Coming of Stork was his first play professionally performed in September 1970 at the Cafe La Mama. This was followed in July 1971 by *The Removalists*, and *Don's Party* at the Pram Factory in August 1971. By the end of that year, Williamson had written the screenplay of *Stork* for direction by Tim Burstall. This became Australia's first financially-successful film produced with the aid of Australian Film Development Corporation funds.

The AFDC was founded by the Gorton Government in 1970 to boost the Australian film industry. Williamson has ridden the crest of the resultant film boom as well as becoming Australia's most popular playwright.

This popularity with Australian theatre, film and television audiences may be explained by Williamson's traits of style which are partly a product of the performing conditions of the Carlton theatres. He is distinguished by a particular combination of realism with comedy. His early plays present aspects of Australian society as he saw it. They are written in prose with short lines of dialogue and an abundance of swearing. Four-letter words are used in displays of aggression and as terms of endearment — according to Williamson, this is a peculiarly Australian habit.

Williamson's more recent plays, written for a different type of venue, show a maturing of that style. Of *Jugglers Three* he says:

> "The verbal violence is more polished, the rationalizations more verbose and there is contact with the fine arts and music."

His latest plays were written for establishment theatres which were by then staging Australian plays, probably as a result of the recognition of Australian playwrights forged by the Carlton successes. *Jugglers Three* was written for the Melbourne Theatre Company in 1972, followed in 1973 by *What If You Died Tomorrow*, commissioned by Sydney's Old Tote Theatre Company for the opening of the Opera House. *The Department* (1974) was written for the South Australian Theatre Company at its new Festival Centre and *A Handful of Friends* also premiered there in 1976. In 1977, *The Club* was first performed at the Melbourne Theatre Company. Williamson's most recent plays are *Travelling North*, first staged at Sydney's Nimrod Theatre in 1979, and *Celluloid Heroes*, a play about the Australian film industry, written for Nimrod's 10th anniversary celebrations at the beginning of 1981.

Williamson's plays do not extensively pursue the motivations of single characters, but explore their behaviour in given social or sexual situations. The attention shifts from character to character, and group to group, as these situations are set up and a network of relationships established. Characters do not undergo great change in the course of a play because Williamson believes that in real life people do not change. Often, a character is diminished in his attempt to cope with his surroundings so that he becomes a stereotype and his actions farcical.

Essential to Williamson's style is his humor. The crispness of his dialogue gives the plays the fast pace necessary to comedy, and his plays are packed with jokes that are usually sexual in their overtones (giving rise, along with his thin portrayal of female characters, to the criticism of his works as sexist). But Williamson's characters display a variety of moods, they are sometimes funny, sometimes brooding and violent. Tension is manifested in violence and abuse, but this is always relieved with humor. To Williamson, everyone has a dark side and when a number of people gather this is exposed.

Williamson makes no apology for his realistic style and he describes himself as an ambivalent writer, portraying his characters with enough affection for the audience to identify with each, but making such accurate observations of real life that they hurt. Williamson describes his style as occupying the borderline between naturalism and satire (naturalism in the broad sense).

Williamson claims to make a satirist's plea for personal honesty and his criticism of Australian society is deliberate. While showing



Stork *the first film adaptation of a David Williamson play*



Stork (Bruce Spence) the pivotal character in Tim Burstall's film ***Stork***.

characters floundering in their particular circumstances, he makes a comment on the society prompting their behaviour. In *The Removalists*, where tension mounts to physical violence, Williamson criticises "competitive male behaviour", in *Don's Party* he attacks "trendy left-wingism", and *The Club* may be seen as a cynical perusal of boardroom politics. However, to his audiences the environments are also familiar and this, along with the ease of character identification, is the key to Williamson's popular success.

Meanwhile, after adapting *Stork* to a screenplay in 1972, Williamson wrote the script for **The Family Man** (1973) directed by David Baker as part of the **Libido** portmanteau. In 1974, he adapted *The Removalists* for direction by Tom Jeffrey. In that year, he also wrote the screenplay for **Petersen** and in 1976 the script for **Eliza Fraser**, both directed by Tim Burstall. In 1975, he adapted *Don's Party*, directed by Bruce Beresford who also directed *The Club*, released in October 1980. This is Williamson's most recent adaptation and Beresford's latest feature. Williamson has also written the screenplay for Peter Weir's **Gallipoli**, which is in post-production.

While a play is generally associated with its writer, a film is linked with its director and it is he who has creative control over the final product. When adapting his play to a screenplay, the playwright-cum-scriptwriter may be asked by the director to alter his plot. When shooting and editing the film, the director may misinterpret or ignore the playwright's style.

The directors, Tim Burstall, Tom Jeffrey and Bruce Beresford, adopted different methods for opening out Williamson's plays for film. For Burstall's **Stork**, Williamson extensively changed his original plot to include a variety of locales and exterior shots. In his filming of **The Removalists**, Jeffrey did not include many exteriors and employed a lyrical style that clashed with Williamson's conception of the film. The result was a piece of filmed theatre.

Beresford managed to open **Don's Party** without altering Williamson's plot and including a minimum of exteriors, by using an extremely mobile camera. This was again used in **The Club**, which includes a large number of exteriors without loss of plot. It is in cinematic technique that the differences in styles of the films are derived, despite a common scriptwriter and a series of plays with some common themes.

Stork

The Coming of Stork is a nine-scene play set in two locales: the bedroom of Anna's flat and an inner city Melbourne flat occupied by Tony, West and Clyde. The play opens with Stork's arrival to live with the boys and, during its course, he is revealed to be eccentric, hypochondriacal, awkward and violent. Anna is ostensibly Clyde's girlfriend but, after an encounter with Stork, announces her pregnancy, the father being any of the boys or Anna's middle-aged boss, Alan. After an argument involving all characters, the play ends with Stork and West, now groomsmen, absenting themselves from the weddings of Tony to a socialite and Clyde to Anna.

In the process of adapting the play, Williamson learned how to write a screenplay. As producer and director, Burstall edited Williamson's script, explaining what should be excluded. Williamson developed the basic structure of the plot but did not specify visuals. At Burstall's request, he included a number of fantasy sequences. These give Stork (Bruce Spence) a psychological depth not shown in the play. His character is extended and Stork becomes a more central figure to the film's action. His is the only subconscious to be explored as he is placed in a variety of situations.

The situational aspect is true to Williamson's style and Stork has Williamson character traits, but the extension of character is part of Burstall's conception of film. According to Williamson, Burstall believes a film revolves about one central character and, seeing the world from his perspective, the film follows that character on his exploits. In **Stork**, because the action revolves more heavily around Stork, Williamson's usually even character and situation development is altered.

Burstall gives Stork a different visual treatment to the other characters of the film. Stork is present in nearly every shot, physically or by implication, either he is just outside the frame or the camera represents him subjectively observing the reactions of others to him. The camera often travels with Stork but holds on other characters in a sequence, emphasizing his height and volatility, and setting him apart.

Although Stork is now more central to the action, he is still a practical joker and a hypochondriac. After going to Monash University with Anna and being thrown out, Stork searches for a job. His lunch with Clyde's boss, Alan (a prospective employer), ends with Stork vomiting his prawns. He then attends an Art Show that Tony (Sean McEuan) is hosting and here plays the smoked oyster routine of the play, in which he stuffs an oyster up his nose and eats it to shock Tony's society guests. Later, Stork plays football with a sock, as he does in the play, feels ill and believes he is dying.

When the other boys have a party, Stork cowers as he does in the play and after an unsuccessful attempt to seduce him by Haline (Jan Friedl), Stork begins his encounter with Anna (Jacki Weaver). Anna then announces her pregnancy and Stork and West (Graeme Blundell) disrupt her wedding to Clyde (Helmut Bakaitis).

Throughout the film Anna has been openly involved with both Clyde and Tony. The film ends with Anna, Clyde and Stork-the-stowaway driving into the sunset as he wonders at the inability of modern science to produce an anti-toxin for tetanus.

All the actions of the film are intercut with Stork's eight fantasy sequences. He sees himself as a motor-cyclist 'doing Australia on a machine", when searching for a job he is the assistant secretary to the ACTU and then an engineer in Antarctica, before disrupting Tony's Art Show, he fantasizes of himself with Anna showing her how to make "chunderscapes", when he plays football with a sock, he is a professional on the field, when he worries that he will die, he imagines his funeral and then dreams of a relationship with Anna, and when cowering from the party, he sees himself as a soybean farmer.

Thus Stork's psyche is explored. The fantasy sequences take place over 24 locales, 11 of which are exterior. This is how Williamson opened his play for Burstall, involving the writing of new plot material.

The film is stamped with Williamson's humor. The comic environment is set in the credit sequence when Stork is sacked from GMH. He strips to his underwear and is chased around the factory by his boss. This is played in fast motion without dialogue and, because it is slapstick, it immediately establishes the film as a comedy.



Sergeant Simmonds (Peter Cummins) with Kate Mason (Kate Fitzpatrick) at the police station Tom Jeffrey's ***The Removalists***



Constable Ross (John Hargreaves) and Sergeant Simmonds subdue Marilyn's husband, Kenny (Martin Harris)

But Stork is also introduced as a misfit and a dreamer. Williamson's humor is maintained and typical jokes pervade the film. For example, when Stork arrives at the boys' house he discusses the "mole situation" with Tony and Clyde:

Clyde. Your talk is mightier than your stalk, boy.

Stork. That means I've probably got a socio-economic hang-up!

When their relationship is consummated, but Stork discovers that Anna is not going to leave her lovers for him, he says:

You've dealt a death blow to my masculinity, Anna, a death blow — It may never rise again!

The jokes are typical of those flowing throughout the film, Williamson uses a play on words with sexual overtones. They are the type that always raise a laugh from the audience and serve to break the tension of serious scenes.

Edward McQueen-Mason has edited **Stork** so as to maintain Williamson's pace. A cut occurs with each line of banter and some scenes were deleted because they slowed the film. The cutting can therefore be exhausting for the viewer, especially as Burstall has used one-shots rather than longer two-shots to emphasize the separateness of Stork's characterization.

The film shows its timing in the Australian film revival. In parts, it is crudely put together. There are a number of continuity mistakes and it seems to be over-cut. The acting is "big" or overplayed for laughs. And while **Stark** cannot be described as theatrical, the impression is that a large number of locales were jammed into the film to make the original play into a film.

The Removalists

The Removalists, designed and produced by Margaret Fink, was released in 1975. Fink saw John Bell's production of the play at the Nimrod Theatre in 1971 and chose it for her first film production. After approaching David Williamson to write the screenplay, she sought a director. Because she wanted the film to be international in appeal, Fink unsuccessfully invited Roman Polanski and Ted Kotcheff. Tom Jeffrey then showed an interest and **The Removalists** became his first feature as director. For the previous 14 years, Jeffrey had worked for the ABC, where he directed **Pastures of the Blue Crane** and episodes of **Delta** and **Dynasty**.

Williamson wrote the early drafts of the script before Jeffrey was contracted. These show an intention to open the play by extending the plot as he had done with **Stork**, and to include exterior shots, a variety of locales, extra characters and a flashback. All but one of these extensions were deleted for Fink because she believed that the original play needed little alteration to become a film.

Once Jeffrey was chosen, he went through the drafts with Williamson and made suggestions for re-writing. Some of these suggestions were adopted in the script. Williamson also included the equivalent of stage directions for the actors, but did not specify visuals or camera angles.

The final cut is much closer to the play than the early script drafts and differences in plot from playtext to film are minor. Fiona's name has been changed to Marilyn and the action is set in Sydney rather than Melbourne. In Act One of the play, Fiona and Kate make one visit to the police station and in the film they make two. In the film, Ross and Simmonds make a trip to the local milk bar (the surviving Williamson extension), but their dialogue may be found in the play so that the plot is not altered by this.

The Removalists opens with Constable Ross (John Hargreaves) arriving at a small police station manned by Sergeant Dan Simmonds (Peter Cummins), who quizzes him until Kate Mason (Kate Fitzpatrick) and Marilyn Carter (Jacki Weaver) arrive to report domestic abuse by Marilyn's husband, Kenny (Martin Harris). Marilyn is leaving Kenny, but he will not part with their furniture. So Simmonds contracts a removalist (Chris Haywood) to help the policemen empty her flat.

As Marilyn prepares to move, Kenny arrives home unexpectedly and, just before the removalist, Kate and the policemen join her. Kenny is handcuffed to a partition and, while the flat is emptied, makes loud protest. His verbal abuses of the women, removalist and policeman provokes Simmonds' continued bashing of Kenny. It is finally Ross who beats Kenny until he thinks him dead. Kenny revives and the three (Marilyn and Kate have already left with the removalist) settle their differences over a beer. Kenny then drops dead and the play ends with Ross and Simmonds beating each other to mitigate their guilt.

While the play was a commercial and popular success, the film was not. By September 1980, it had not recovered all its production costs. Why is this when the adaptation was so close? The answer lies in the fact that the film is theatrical. Not only are the plots of play and film close, Jeffrey overuses mid-shots and most of the action is contained within the frame, creating the effect of the proscenium arch. There are few exterior shots and sets were used instead of real locations. As well, the actors' movements are at times theatrical. The film is virtually a filmed play.

Perhaps this fault can be explained by Jeffrey's previous experience only in television directing or by the fact that Margaret Fink, as producer and designer, was so unwilling to allow changes to the original play for the film. But this is not the only failing of the film. If Williamson's traits of style could be placed in two categories they would be "realism" and "humor". The first is retained in the film, but the second is denied.

Williamson describes his play as a "black satiric comedy". His use of humor makes the play a comedy that turns black with the use of violence and the death of Kenny. In the film the dialogue is often funny, but there are no visual cues to comedy. The blackness of the credits, accompanied by the music of Galapagos Duck, create a symbol of menace which recurs throughout the film. Because Jeffrey emphasizes the dark moods of the characters without providing a balance in the visuals for their lighter moods, the mixture of moods necessary to dark comedy is not created.

The style of the film, according to Williamson, is "lyrical". His fast pace is destroyed by Jeffrey's use of pauses, so that while the plot of the play is not altered the action is slowed. In these pauses the camera focuses on shots of realistic detail. In the first scene, such shots indicate tension (the film may be divided into two long scenes coinciding with the acts of the play). For example, Ross plays with an empty pencil sharpener at the station and at the milk bar fiddles with a salt shaker until he spills the contents.

In the second scene, the pauses no longer indicate tension because the atmosphere is so openly violent. Instead, they provide an atmosphere of personal tragedy. For example, close-shots show drawers being emptied, toys be-



Implied action becomes explicit. Don (John Hargreaves), Mack (Graham Kennedy), Mal (Ray Barrett) and Cooley (Harold Hopkins) throw the stripped Susan (Claire Binney) into the pool. Bruce Beresford's ***Don's Party***



Liberal reserve end (early night). Labor confidence. Mack, Don and Cooley harangue the conservative Simon (Graeme Blundell). ***Don's Party***

ing packed and the marital bed being dismantled. Pauses are also used to imply violence. During these the reaction shots of the women convey its ugliness. When Kenny is beaten to death the camera shows Simmonds tying his shoe laces.

The attention to domestic detail in pauses renders the film a suburban tragedy rather than a black comedy. When a short line of dialogue is followed by such pauses, it becomes poignant rather than funny. As a result the film is not a comedy that turns black and the first shots begin a slow crescendo of violence.

Don's Party

After seeing one of its Sydney productions of *Don's Party*, Jack Lee obtained the screen rights and, in 1974, he approached Phillip Adams to produce the film. Lee was to be its director and with Adams he met Williamson who began work adapting the play to a screenplay. Lee then withdrew from the project (retaining his financial interest) and Bruce Beresford became the director.

In Williamson's first drafts the drama was extended so that the film would not be confined to the one stage set of the play. These extensions were discarded because they did not work. Once Beresford was chosen, he went through the script and suggested the re-inclusion of some segments deleted by Adams and Lee.

Some of Williamson's changes do survive. While the play has one locale — the interior of a house — the film has several, including exteriors. Of these, the earlier exterior shots are farthest from the house so that the confined atmosphere of the play is not destroyed as the film's action continues. As well, action only implied in the play is explicit in the film, the main examples being the screening of the characters' sexual encounters and the credits showing Don and Kath Henderson (John Hargreaves and Jeanie Drynan) voting.

The play's 1969 setting is kept but the location is Sydney's Westleigh instead of Melbourne's Lower Plenty. Since these suburbs are similar, the suburban, middle-class milieu of the play survives.

Slight changes in characterization were also made. Ray Barrett plays Mal, but because he is too old for the part he becomes Don's ex-university lecturer rather than a contemporary ex-student.

Williamson's original plot is not altered substantially by these changes. **Don's Party** opens with the Hendersons voting, followed by their preparations for the arrival of nine guests to their election party. Simon (Graeme Blundell), Jody (Veronica Lang), Mal, Jenny (Pat Bishop), Mack (Graham Kennedy), Evan (Kit Taylor), Kerry (Candy Raymond), Cooley (Harold Hopkins) and Susan (Claire Binney). All but two expect the Labor Party to win the elections.

As the party progresses, the group tells jokes, swaps partners and makes sexual advances. Meanwhile the election results are telecast. While the party is still genial, the results favor the Labor Party. But as Don's party deteriorates into aggression and violence, polling begins to favor the Liberal Country Party.

During the evening the individual and collective failures of the group are revealed. The film ends with the disbandment of the party and the announcement of a win to the coalition.

Once again, in the writing of the screenplay, Williamson made no specifications for the construction of visuals, although he did provide atmospherics, and he did not participate in the editing of the film.

In the film, Beresford uses a mobile camera to capture the equal contribution to the action of all the characters, the changes in atmosphere and variety of moods. The fast pace necessary to Williamson's humor is thus retained.

Despite the closeness in plot of the film and play, the film is not theatrical like **The Removalists** and Beresford's method for opening the play is not as crude as Burstall's in **Stork**. Early in **Don's Party**, Beresford breaks the audience's association with the single perspective of the proscenium arch: the line of action is crossed as Don watches television and mirror shots are also used to give opposite perspectives. These erode the audience's sense of the theatre.

Beresford uses a wide variety of camera angles and a number of point-of-view shots to show the guests' interactions. For example, when Mack, Mal and Don tell Jody the duckhunter joke, the camera is subjectively the joke teller and attention is on the reactions to the joke. In this way the audience identifies with the teller and the result is raucous laughter from the audience and party guests.

Such shots are mixed throughout the film with long-shots, medium-shots and close-ups, and edited into quickly-paced sequences. The camera weaves among the guests, travels with the characters one minute and holds on them the next, and the depth of field is frequently altered.

A world beyond the frame is implied as some action takes place off camera. Don's muffled reply to Jody and Simon's request for dry ginger comes from a bedroom at a different end of the house. This happens early in the film and later, when Mal argues with Jody about status, the discussion begins in the background before the camera focuses on them. In this way, a feeling of real space is built into the film. Additionally, it was shot in a house in Westleigh as Beresford believes that films shot on sets are too theatrical.

The Club

The Club was produced by Matt Carroll for the South Australian Film Corporation and released in October 1980. It is the second of Williamson's adaptations to be directed by Bruce Beresford, with Don McAlpine as director of photography and Bill Anderson as editor. Once again Beresford uses a mobile camera to open Williamson's play. In fact, his technique might be said to have reached perfection — some would say over-development — because he includes a gamut of camera angles and freely uses close ups and wide-angle lenses in his quest to open the play.

The main dissimilarity to **Don's Party** is the large number of exterior shots found in **The Club**, probably more than Burstall used in **Stork**. But in contrast with **Stork** Williamson's plot is not changed in content to allow this. Rather, Williamson has reorganized the narrative structure of the play so that all the action of the film is founded in the play. The dialogue is similar but what began as a one-and-a-half hour confrontation in the play becomes in the film a battle continuing over weeks.

Williamson's two-act play is set in one locale: the boardroom of an anonymous Melbourne football club. It features six characters: Gerry Cooper, the club's administrator; Ted Parker, the club president; Laurie Holden, the team



Bringing exterior action into play the recruit (John Hargreaves) tests out his strength at training. The coach (Jack Thompson) watches on. Bruce Beresford's ***The Club***



Before the camera cuts Ted (Graham Kennedy) begins to undress the stripper. ***The Club***

coach, Danny Rowe, a long-standing player Jock Riley, a committee member, former player and coach, and Geoff Hayward the team's newest player. The action is the confrontation between the six before the club committee meeting. Laurie has threatened his resignation and taken his grievances to the press. Ted is in an uproar because he has been defamed, while Danny threatens a players' strike in sympathy for Laurie.

One of the main disputes is the extravagant $80,000 paid for Geoff, who is playing badly and defying his coach. Ted has a personal interest in him because he staked $10,000 of his own money and is now going bankrupt. Geoff is playing badly because of the hostility he has received from the other players who are "put out" by his price. Consequently, he is disillusioned with football and plays while stoned and the club is losing the premiership.

As the group argues, it is revealed that Laurie, Danny and Ted are to be dismissed from the club because Jock and Gerry are dispensing with club tradition and adopting the business approach instigated by Ted. Ted's resignation is eventually forced because the club will not see him through an assault charge laid by a stripper arising from an incident at a social evening. In fact, it is Gerry and Jock who have leaked the story to the press in a bid to remove Ted.

Finally, Geoff realizes that he'd rather be coached by Laurie than anyone else and the team, represented by Danny, agrees to aim for the finals so that the committee will be forced to renew Laurie's contract.

For Beresford's film, Williamson altered the narrative structure of the play so that its expositionary passages are treated in the film (expositionary as distinct from implied). The film opens with a team-training session followed by Geoff's signing up. It shows his hostile reception by the team, the game in which Ted goes to the coach's box to instruct Laurie (Jack Thompson) and Laurie's subsequent encounter with the press.

The confrontation of the play begins in the club carpark. The backstabbing continues at the club's social night, where Ted (Graham Kennedy) is provoked by the stripper. The actual assault is the one event of the play which is only implied in the film.

The various interactions of the group continue in the locker rooms, bathrooms, recreation rooms, offices and football field of the club. The action is taken outside its bounds to Jock's (Frank Wilson) business premises and Geoff's (John Howard) and Ted's homes in suburban Melbourne. It includes the fantasy sequences in which Geoff tells the yarn of his sexual encounters with his legless sister and mother. In all, the film includes 28 scenes, 20 of which are exterior.

Because the action spans the entire football season, ending with the club's win in the grand final, the film features a number of football games. In these, the key movements of the players are screened in slow motion. The association with the action replay of television is strong. As well, a large number of extras appear in the film as the crowds are shown in the grandstands enjoying the game (they include Prime Minister Malcolm Fraser). The main extras are the football players comprising the team.

The players and club premises are those of the Collingwood Football Club in Melbourne. While the anonymity of the club is destroyed, the realism necessary to Williamson's style is created. In fact, the film relies largely on the football games for authenticity and interest, and their inclusion is logical.

But the film is not just Williamson's play intercut with the occasional football game. Once again, Beresford uses a mobile camera, and many of the exterior shots of the film are wide-angled. Inside the clubrooms a variety of angles similar to those of **Don's Party** are used as the camera follows the characters up the stairs or views a couple in argument over the pool table. Beresford is free with his use of close-ups and profile shots. The camera moves so freely that, at one point, it makes two 360° turns about Geoff and Laurie on the field. In this way the series of confrontations embracing the film are relieved in the visuals and the situational aspect of Williamson's style is retained.

In the film's course, the absurdities of character are brought out. Ted is the football club president who has never played a game. Jock will not allow any player to beat his record, Danny (Harold Hopkins) is ageing and sensitive about it. Geoff nurtures a fear that he is not good enough for his team, Gerry (Alan Cassell) is the best club administrator, but does not like the game and is ruthless with his members, Laurie is motivated purely by his love of the club and belief in its traditions. Each is exposed for what he is during the battle.

Thus Williamson makes his comment on male competitive behaviour and the degeneracies of the club. His distaste for boardroom politics extends beyond the club in question as he criticizes a modern trend away from tradition to pure economics. It is Beresford who presents the issues with intensity in his filming of **The Club**. Essential is the thrill of the game. Beresford captures a mentality that is popular and familiar, and in this way he attracts the audience to whom the messages will apply. ★



The back room boys: Gerry (Alan Cassell), Ted and Jock (Frank Wilson). ***The Club.***



Gerry bids goodbye to the ousted Ted in front of an astonished coach. ***The Club***

RICHARD

Tom Ryan interviews the director of ***The Stunt Man*** *and* ***Getting Straight****.*

1. Ingredients: *a film set; a director; an actress; a fugitive-become-stunt man, a love story; a satire about illusion-making ("How tall is King Kong?"); a comedy; an adventure; a beginning, a middle, an end (preferably happy).*

In what ways are the Academy Award nominations for "The Stunt Man" important to you?

Unashamedly I confess that along with the childhood dream of becoming a director, there is a fantasy of winning Academy Awards and the recognition of your peers that goes with it. So this is really like having one's fantasy realized.

Also there is a very significant reward which is part of the unwritten contract that comes with Academy nominations, namely, it becomes easier to finance and execute your material in the future. You are a more prestigious commodity.

You are quoted as having said that your pre-1970 career in filmmaking made you "the best of the two-dollar hookers". And you describe your experience in "exploitation" films as "misspent youth". Do you really believe that about your early work?

No, though the metaphor about the two-dollar hooker is, in a sense, true. If there had been more money available, a more significant director would have been hired. But as there was only two dollars around, I had the premium. This gave me the chance to make trades with the producers who hired me, to say, "I'll give you all the exploitable thrills you want, if you keep your hands off."

It became a tremendous training ground for myself, my wonderful non-union crew of brilliant technicians and my actors, including Jack Nicholson. We were able to break some new ground in learning to tell stories and developing new techniques for telling them.

The Editor would like to thank Village-Roadshow and Alan Finney for their generous cooperation in helping conduct the above phone interview.

What were the important influences on you during this time?

There was Laszlo Kovaks, who made his first film for me. He was a young Hungarian refugee, who had gone to film school in Hungary, and I was an un-notorious director. I hired him to do **A Man Called Dagger**, and he did the next six or seven for me.

We developed a marvellous working rapport, the short-cuts that shared experience teaches you. We also developed some interesting techniques. Later I got him into the union, for his first union film, which was **Getting Straight**, also my first major studio film for Columbia.

In terms of films that were of major influence on me, more as a potential filmmaker than as an audience, I would say films like George Stevens' **A Place in the Sun** and Elia Kazan's **East of Eden**. Kazan's film was an important experience in the way it reached in new directions, showing me how the rules could be bent on the edges of style and reality.

One of the recurring visual elements in your films is the use of the "critical focus", or the "rack focus", style of shooting. What do you see as the aesthetic advantages of shooting that way?

The whole style of critical focus, that Laszlo and I developed, seems to be much closer to the way the human eye and mind perceive the reality around us. I look at you, then my attention goes behind you for a moment at someone passing, without shifting my gaze at all. The focus changes and returns to you, all in one continuous move.

So, it is all a matter of blocking in a continuously moving master, hopefully without the viewer ever becoming aware of it. And you do the coverage according to the way the master is played.

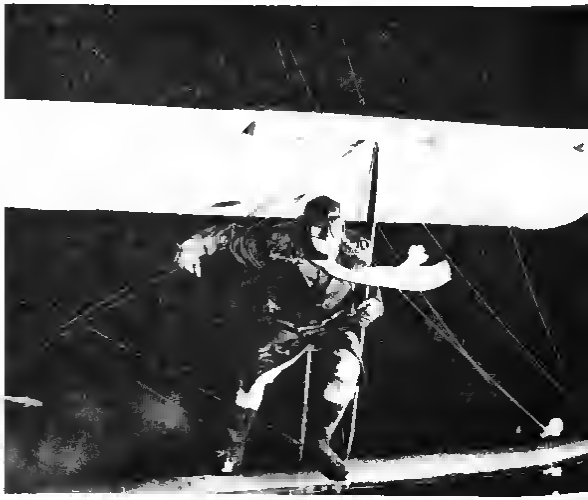
This is a style that was born around my swimming pool one summer, with an 8mm camera. I showed the result to Laszlo and we started to develop it, incorporating it onto 35mm on my next feature, which was a motor-cycle film called **Hell's Angels on Wheels**. It has developed from there.

Are you troubled that it is also so often used in television drama?

No, because all technique is a pool from which we drain. The close up, which is now part of any film drama, is an unlikely technique which we have borrowed and used ubiquitously.

Another reason I don't mind its proliferation is that anything in filmology, in the collaboration between the audience and the filmmaker, eventually becomes

2. Director: *Richard Rush. Directed Merle Oberon in* ***Of Love and Desire****, 1963. "Not content with this single achievement", he pursued a career in "exploitation" films, 1960-1968. Graduated to "respectable" films in 1970 with* ***Getting Straight*** *("the best American film of the past 10 years": Ingmar Bergman).* ***Freebie and the Bean****, 1974 ("the best film of the year": Stanley Kubrick). Spent 10 years on* ***The Stunt Man****. Nominated for Academy Award as best director for* ***The Stunt Man****, 1981.*



RUSH





Left: Cameron (Steve Railsback) the stunt man in illusion of risk ***The Stunt Man*** *Above right: Director Richard Rush, Peter O'Toole and Railsback on location. Above: Eli Cross (Peter O'Toole) asserts his power and skill at the head of the dinner table* ***The Stunt Man***

acceptable. Familiarity tends to make a technique invisible and less distancing for the audience. It becomes a part of the syntax of cinema. And for any film stylist, part of the challenge, part of the adventure, is to extend the syntax a bit with every film, so that the vocabulary of the film, the phrasing, becomes more exciting and interesting.

Thematically, one can find a preoccupation in your work, through films like "Hells Angels on Wheels", "The Savage Seven", "Psych-Out", "Getting Straight", and now "The Stunt Man", with a group of people who cut themselves off from society, rejecting its values and trying to discover their own. Is that something that interests you, or is it there by chance?

I find that I can't really get involved with a film, with the structure and making of it, until the sub-text, the thematics, is clear to me. Then it becomes equally important for me to bury those thematics, to make them invisible. So you don't really talk about your theme, but invent a conspiracy of events that ends up saying something to the audience.

You have probably become aware of my themes, or their consistency, more easily than I have. Only recently did I realize that I keep doing the same thematic material, although the surface always changes. And this basic material is a fascination with our token morality, the kind of slogannized, bumper-sticker morality which is expedient and arbitrary.

What comes out of **The Stunt Man**, I think, is that because we don't know the truth, we are constantly inventing it, inventing rules of right and wrong, good and bad, inventing enemies to test our strength against. And the film's study of illusion and reality is a development of the same ideas that were buried in the other films about the relationship between rebel heroes and the arbitrary morality of the society from which they retreat.

The American involvement in Vietnam seems to be a recurring reference point in your films, explicitly in "Getting Straight" and "The Stunt Man", implicitly, I think, in "Freebie and the Bean" and "The Savage Seven". What do you see as its function, both as part of your history and in these particular dramatic contexts?

I think there is no escaping that the Vietnam war was the major focal event of the last generation. Its implications need to be seen in the light of this question of an arbitrary morality, in the way we invent right and wrong, expediently, for the moment. We fought a war, calling up the echoes of patriotism and all the things we had been trained to since infancy, without ever being forced to examine the morality against the context.

The shock to our collective system, and to our individual way of looking at the world, that comes from this kind of examination seems inescapable material, if you want to make any kind of social commentary in your films.

Much of the writing about your films is oblivious to any social commentary they might offer. For example, while it seems to me that "Freebie and the Bean" takes a critical distance from its two buffoon cops, the reviews saw it as a celebration of the chaos of their violent behaviour.

This is part of the danger that comes with the conviction that one shouldn't talk about thematic material in the film itself, that it really has to speak within the rules and structure of good entertainment, that you can only find the thematic statement by recognizing what is going on behind the violence or the humor.

In the case of **Freebie and the Bean**, there were only about 15 critics in the U.S. who really tumbled to what the gymnastics of doing the film were about, who made the Herculean effort to identify the statement in the film's dramatic structure which plays in Tom and Jerry style and then switches to reality to alter the audience's perception of what it has been cheering or laughing at.

You have compared making a film to fighting a war, calling it an "insane commitment". Was the war background an element in Paul Brodeur's book that initially attracted you to "The Stunt Man"?

The attraction in Brodeur's book was the idea of a fugitive hiding his identity by posing as a stunt man on a film and then falling under the dominance of the director. This seemed a marvellous context in which to examine the universal paranoia we have about controlling our own destinies and lives.

The story offered all the spice for a giant action film, and so fulfilled a commitment to solid entertainment. But it also became a marvellously tough clothes-line on which I could hang all that thematic laundry.

You spent almost a decade getting "The Stunt Man" made and distributed. What were the kinds of problems you faced, and why didn't you give up and do something else?

I must confess that the nobility isn't as great as it sounds, because if



Nina (Barbara Hershey) in the guise of an old woman setting in motion the illusion of rescue **The Stunt Man**

all those years ago somebody had said to me, "It will take you nine years to make this film", I probably would have walked away However on a day-to-day basis, it was impossible to let go

It was a rave review novel, written in 1970 by Paul Brodeur Columbia owned it and, because we had just had success with **Getting Straight**, they offered it to me I hired Larry Marcus to do the screenplay with me and we spent nine months on it When we were through I was hopelessly in love with it It had turned out exactly the way I wanted

Unfortunately the rest of the industry didn't share my enthusiasm Columbia had just run across hard times and was unable to finance the film The other studios in town were scared to death of it They all gave a variety of reasons, such as the references to the Vietnam War, which were taboo because the war was still on, or the references to Hollywood, which made it a risky subject

But what it really added up to, as it turned out was that the film was very hard to pin down It was multi-levelled The question was What is it? Is it a comedy? Is it an action-adventure? Is it social comment? And the answer was, "Yes, it is all of those things" But it couldn't be given a comfortable label

Every time they offered me a film, I would say, "Come on, let's do **The Stunt Man**." And they'd say "Hey! Will you get out of the office" Frankly, I had to make another film so I did **Freebie and the Bean**, and when it was commercially successful I went back to saying, "Let's do **The Stunt Man**."

Finally, an independent financier, Melvin Simon, agreed to make the film, and to my ideal cast Peter O'Toole, Steve Railsback and Barbara Hershey With everyone involved, there was a kind of commando-like dedication to making the film We would go out and "capture" the footage every day, rather than shoot it

When we finished the film, which we all liked a lot, we offered it for distribution And, to my surprise, the studios had not changed their view They thought it was too risky commercially and that they wouldn't be able to sell it So we took the film out and previewed it in Seattle I broke one of the rules and allowed it to be reviewed at the previews This is usually a taboo because if you get a bad review it can hurt your chances However, we got rave reviews in Seattle and tremendous statistical results from the preview

I brought this back to Hollywood but they said, "That's not enough Go do it some more" So we went to Phoenix and repeated the performance, with reviews and with statistics

Charles Champlin, who is the film critic for the *Los Angeles*

3. Thematics and stylistics: *"Reality is yours to deny . . /In a world where nothing is what it seems . . ." lyrics of the song, "Bits and Pieces", from* ***The Stunt Man****, whose narrative construction revolves around two thematic questions What is reality? What is illusion?*

Its movement transports its central character, the fugitive, Cameron (Steve Railsback), and its inscribed audience, towards a point of awareness where illusions are transformed into "reality" As the director, Eli Cross (Peter O'Toole), leaves in his helicopter and the actress, Nina (Barbara Hershey), comes to Cameron's side, the solidity of the fictional world is finally fixed The narrative has come to its end, stripping away the facade which has concealed the site of reality

Yet, in challenge to this synoptic reduction, a further moment, as the voice of Eli Cross is raised in a teasing threat beyond the final credits "Cut the boy out of the picture"

Of whom does he speak? Not of Cameron who, as a stunt man, fills in the gaps of risk left by the star actor, and thus has no part in the film Of Railsback, the star actor? Impossible, for a defining characteristic of a narrative realism is to erase the marks of its production Eli Cross cannot cross the border of fiction to address Railsback O'Toole to Railsback? Again impossible, for the voices of actors cannot speak within the film, except in the disguise of role So the logic of the form is denied — "no one" speaks to "no one"

Earlier, there are two sequences — of Cameron, the outsider, an observer of the action sequence being shot by Cross and his crew on the beach, then of Cameron, the participant, in the action sequence moving from the tower to the brothel In both there is a continuity, no setting-up of a sequence of shots, of before and after, emphatically an illusory flow of cause and effect whose fragmented identity is concealed by skilful editing

But here a difference from the construction of classical narrative as thematics and stylistics meet at a point of confrontation, where the solidity of the fictional world is simultaneously asserted and denied In a film whose thematics speak of the process of producing cinema, to offer, through its own production, a denial of that process, is to disavow itself, again, of the logic of the form

Belief and disbelief in a sustained flow of intersection, whose meeting-point coincides precisely with the creation of ***The Stunt Man*** *within and against "the syntax of (a narrative) cinema".*

Times, liked the film and sponsored it at the Dallas Festival. It is a non-competitive festival, but the papers there voted it best film. We sent this accumulated material back to the industry, but it hadn't changed its view. People said, "Okay, apparently it pleases the critics, it pleases the public, but there is nothing that indicates it will attract a mass audience."

So, we felt we had to do a test market some place. We went back to Seattle and opened a test run. It is still playing in that same theatre, 36 weeks later. We set records the first week.

Well, the effect of this tremendous success on the industry was that it declared Seattle a non-market. If Seattle liked **The Stunt Man**, there must be something wrong with Seattle.

We figured we had to do a more dramatic test market, so we picked Westwood in Los Angeles, which is probably the most competitive cinema market in the world. We were able to get a theatre for six weeks and a peripheral group of 10 theatres around Los Angeles.

During its first week, the film became the box office champion in Los Angeles, running about 50 per cent over every other film. Also in that week, the film won the Grand Prix at the Montreal Film Festival and Fox picked it up for worldwide distribution. It was a great week after nine years of messing around.



Into the brothel ***The Stunt Man***

How dangerous is the sort of energy that you seem to expend on film-making? You are reported as having collapsed in the cutting room on "The Savage Seven", and as having had a heart attack during the pre-release period on "The Stunt Man".

On **The Savage Seven**, I only had in my contract three weeks of cutting time and I collapsed with a bad case of the flu while we were working on the last reel. The result is that the last reel has never been quite satisfactory because they never let me back into the cutting room.

On **The Stunt Man**, I am afraid it was a heart attack. It was a classic textbook case of stress. I had very clearly lost a round of the battle to get distribution, after all those successful previews and the acclaim at the Dallas Film Festival. I came back to town and nobody would move forward with the film. It was very disheartening, if you'll pardon the pun, and I could see some moves being made that would be very destructive to the film. The heart-attack was perhaps an unconscious way of trying to prevent them.

Running through most of your films seems to be a tension between the emotional flow of the narratives and the play with the intellectual issues. "The Stunt Man" seems to bring this right into focus, setting the dramatic development of the characters' relationship as a foil for the manipulation of point of view which underlies the way in which those relationships are constructed.

That's a very good description of the syntax games we were trying to play. I had a special advantage in **The Stunt Man**, and that is the structure of the film within the film.

The Stunt Man is a contemporary story, placed in the present, in a time-lock of perhaps three days. However, the film within the film, Eli Cross' film, is a period piece, a World War I, anti-war epic that spans 50 years. But, coincidentally, the themes of both films, mine and Eli Cross', are the same. Therefore, Eli can talk about them and I never get blamed for it. That is a neat position for a director to be in.

Also, it is logical that Eli should express his concerns, because he is on the last three frantic days, trying to make a film that will come out the way he wants. That gives me more hook in terms of dealing with my thematic material. He says things which can become anchor posts for the audience as it works at the emotional flow of my film.

Part of the fun on **The Stunt Man**, and part of the self-imposed rules of the game, was not to nail everything down too tightly. I wanted to leave a certain amount open for the audience to let it invent some answers for itself.



Director Eli Cross and stunt man Cameron in preparation on the set of the World War I film, ***The Stunt Man.***

There seems to me an underlying Oedipal structure in the relationship between Eli, Nina and Cameron. How conscious were you of that in preparing the film, and now, in looking at it?

I think any film that plays around with illusion and reality has to use and examine that central character of so many of our fantasies in the Western World the dream-girl image. She is the creature across the crowded room for whom we are constantly searching, that face we keep expecting to meet around every corner. She is certainly a composite of images from early infancy. I remember picking out a girl at kindergarten to fall in love with. How far is that from Oedipal orientation?

Nina is that dream-girl image of a character you can never quite get your hands on, always shifting and changing. Almost every film star I know can be tempted to play the fantasy in her audience's mind. It is almost a schizophrenic outlook. And there seems to be something about it carried in the very idea of star quality. I think there are deep psychological foundations for it.

Concluded on p. 201

THE NEW GENERATION SWINBURNE

Almos Maksay

■ The task of evaluating the films screened at the 12th Annual Swinburne Premiere Screening has been difficult and time consuming. Ideally, this task should form a part of a dialogue and not become simply the musings of a critic from a darkened theatre. What it involves in this special case, from the point of view of a critical methodology, occupied my mind for some time, the rest of my time was taken up with repeated viewings of the 27 films (excluding videotapes).

By and large, I have written about those films that I responded to most strongly because, blended with the attempt at critical rigor, there is a mass of personal idiosyncrasies. This is as it should be since all these ingredients are essential to a vigorous dialogue. The few omissions reflect the limits to my eclecticism.

Scripting was generally one of the strong points in all the films. This obviously reflects careful and detailed preproduction planning and has resulted in well-integrated scripts with cleverly-handled ideas. On the other hand, I am disappointed that this obvious care has not resulted in a stronger ideological component in the finished films. I am, of course, not promoting a narrow political line, rather, I am using the term "ideology" in the broader sense defined by Althusser in *For Marx* as "a system (possessing its own logic and rigour) of representations (images, myths, ideas or concepts, as the case may be) existing and having a historical role within a given society."[1] In a sense, given this definition, my criticism becomes a challenge yet I am prepared to defend it on the grounds that to argue contrawise would be to reduce the signification of the term ideology to triviality.

Perhaps, sometimes, the very cleverness shown in manipulating the script militates against the ideological openness of the text. On purely practical grounds as well, I am surprised that the open-ended script was not used more often. This would seem to be a solution ideally suited to short films, and one which would avoid the feeling that the ending is contrived merely to close the text, rather than arising naturally from the central situation. Points related to this issue will become clearer in the discussion of individual films.

Looking at the group of films as a whole, I feel that the ones which work best are those where the filmmaker could operate with a degree of expressive exaggeration. Obviously, the animated films fall wholly into this category. But one can also add those films using live-action shooting and working within the mode of satire.

I would like to draw attention mainly to the success of the soundtracks of these films and contrast it with the frequent failure of the soundtracks of the films working within a much more conventional dramatic mode. There must be some valid conclusions that can be drawn from this contrast of success and failure.

On the technical side, I am surprised at the demise of the dolly shot. There are very few attempts at moving camera apart from travelling shots from vehicles. There may be obvious technical reasons why a limit has to be applied, especially in low-budget productions, but I feel it is also a mistake to eliminate dolly shots entirely, because here it seems to have resulted in the atrophying of a feeling for what can be achieved with the moving camera.

In the few examples where a zoom lens is used to achieve a change in field size during a shot (excluding the crash zooms for dramatic emphasis), the movement seems to be so tentative and lacking in assurance as to suggest that sheer practicality may have killed an important filmic nerve. On the other hand, the occasional use of the high-speed camera for slow motion effects needs to be discussed and evaluated, to decide what its real potential might be and how it might be used for full effect. Simply to follow the prevailing pattern that prescribes the mandatory use of slow motion for explosive or violent action is not enough.

Finally, there is an objection that needs to be expressed with regard to the way the publicity handout for these films has been presented. The printed program gives the impression of mistakenly propagating the cult of the director, by selectively displaying the photographs of those who have been designated as directors in each of the productions.

My objection is that this results in the obscuring of a pattern of co-operative work that seems to be apparent from the credits. The names of certain individuals crop up regularly in a number of productions, sometimes such productions also seem to be related thematically. With regard to some of the films, I would quite seriously argue that this practice of designating a director has led to serious distortions. The ramifications may be quite serious, yet they do need to be faced. Filmmaking is often described as a collaborative activity. Should the contribution of some people (in this instance Richard Zatorski might be a case in point) be de-emphasized as a result of established practices in the industry?

For the want of an alternative, in this article I will continue to refer to the names designated in the publicity handout, but this whole question needs serious consideration.

■ Of the films included in the program, some of the most notable successes operated, either wholly or partially, within the mode of satire. For instance **Zok**, by Norval Watson, purports to show "what happens to drunk surfers in debt to the Mafia" (according to the publicity blurb). The film stars, among other people and things, a dog named Bruno, which also turns out to be the narrator. The script is a clever send-up of the surfing lifestyle and has some memorable lines. But the film also develops creditably on the visual level, notably in its use of the main location, the derelict hectares on the lower Yarra beneath the arch of the Westgate Bridge.

In the film, this structure takes on a symbolic significance as a high-flying ramp propped up over the rotting swampland that marks the entrance of the river into Melbourne's non-descript bay. The low mounds of weed set against stagnant water, where Zok sits wrapped in a blanket drinking, link with the dereliction of the heap of abandoned car bodies where he works out his frustrations. The vistas from this point establish the particular visual stamp of our city from the south-west: a high-rise central section struggling to protrude into a polluted sky, through the despoiled wasteland and factory effluvia of a crescent of industrial suburbs.

Visually, the film remains consistent to this emphasis throughout. The chase scene, which picks up one of the well-established dramatic sequences of the television crime-thrillers (the gunman chasing his victim up the staircase of a fire-escape), is carried out in locations well chosen to fit into the general visual pattern. The editing becomes a positive factor because the film manages to keep all of these elements together. The soundtrack, often technically one of the most difficult components to control successfully, is also skilfully handled.

Using a dog as a narrator allows for not only exaggerated modulation of voice (which is easier to control than the so-called normal intonations of everyday speech), but it also eliminates the necessity for lip-sync and allows the filmmaker to get into the dubbing studio where he can re-record at minimum cost and also get optimum quality.

There is no tension between this device and the satirical intention of the script. In fact, similar techniques are used to cut double system recording to a minimum. Fat Alex, the sleazy Mafia type, wears sticking plaster on his throat to cover a wound left by an assassination attempt which cut deep enough to sever his vocal

1 *Realism and the Cinema*. Christopher Williams (ed.) BFI Readers in Film Studies. Routledge & Kegan Paul London and Henley. 1980.

PART TWO: U R N E

chords. This necessitates the use of a transistorized throat mike which, from the point of view of the script, renders his voice in suitably sinister tones and, from the point of view of the technical constraints operating due to a low budget, allows for post-synchronization in the dubbing studio.

In all these ways, retrograde forces are obviated and the film can achieve full expressive potential within its chosen mode.

Split, by David Reyne, works almost as well. The film uses satirical elements, although there are incursions into territory that could be described as surrealist. The script is clever and has an enigmatic curl in its tail. The visuals are good and perhaps could be considered as more successfully integrated because of a simpler and more direct visual conception.

But insofar that this film relies much more on the skill of actors in controlling performance and voice, it is less successful than **Zok**. The sequence where the main character, after swimming to shore, enters a beach shack to find a group of lifesavers drinking and watching a strip-show, fails mainly as a result of ineffective acting performances and voice control.

One other film needs to be mentioned in this vein of satire. Stephen Radic's **Kelly Film**. As a modern satire on apprentice bank clerks, car salesmen and go-getting girlfriends it works well. Radic uses many of the same devices mentioned earlier to cut himself free from an enslavement to a difficult soundtrack. Yet the device of using a chorus singing a ballad which incorporates the dialogue does not work well for me, especially since the singing style seems confused, hovering between an outback Australian bush idiom and the manner of a medieval chorus singing church music.



Director David Reyne (right) and crew during the production of ***Split***

Two films stand out in the whole batch, the first, **In Search of the Japanese**, by Solrun Hoaas, is notable for its rich and complex scripting. In a sense, it represents a further development in the satirical mode. The film is a strange conglomarate of clips from Japanese samurai films, interviews which are sub-titled in Japanese as if for television broadcasting in that country, a strange Australian businessman bent on exporting stuffed budgerigars to Japan, a drag geisha, and a marvellous comic creation — a professor, noted as an expert in Japanese culture, who has discovered five different ways of splitting the chopstick.

Satirical though this touch may be, and the professor is certainly presented as a figure to tilt at, as the satire develops, a degree of credibility builds up until one can come to accept that the method of splitting chopsticks might become a ritualized action that reflects the whole culture.

The businessman, on the other hand, always remains a figure of comedy as he pursues, in a serious yet uncomprehending way, the secret of the Japanese mentality. He remains the archetypal pupil who is condemned to ignorance by the intensity of his search. The sequence where he asks his questions of a bunch of seagulls and then waits for a reply makes the point very succintly. Yet in the process of searching for answers, he undergoes a process of aculturation.

The last sequence shows him dressed in traditional Japanese clothes, pacing rather theatrically towards a youthful Japanese in Western jeans and jacket. Framed through the legs of the youth, he halts; then with stylized gestures, grimaces and shouts, he pulls out five chopsticks from his belt, one after another, and dramatically splits them.

The film remains enigmatic (or inscrutable) to the end, yet manages to retain a feeling of having taken a committed stance on the great cultural and economic partnership of our time.

The second film, **To the Memory of Pedro Alonso Lopez** by Martin Wilson, is perhaps the most outstanding film stylistically. The script is simple and open ended: it does not attempt to explain the background to the events that are shown on the screen, neither is there any attempt to indicate what happens to the central character after he gets into a car at the end of the film and disappears from the screen.

The surface structure of the plot is rendered enigmatic by a number of strange incidents following the rather bizarre murder that opens the film. The bus that Pedro boards early in the morning, after committing the murder, breaks down just after he finds his seat. The driver, who seems to be a local, goes across the river to the house of the murdered woman to seek assistance and, of course, finds the corpse. While he is gone, Pedro becomes very anxious to regain his suitcase which has been locked in the luggage compartment of the bus, something which seems strange under the circumstances. He commits the second murder to get the keys from the driver to reclaim his bag, while the other passengers sleep on.

The last shot, perfectly controlled and showing assurance and confidence, is a long-shot looking down towards the road from a small rise, with strong black shadows of trees cast by the early morning sun stretching across the grass. A car comes into shot and stops. Pedro runs to it, opens the door and gets in. Then the car drives off.

The filmmaker displays the confidence not to break the shot and go closer to the action, bringing this film, which is effectively a single syntagma, to a natural and well-conceived ending.

Whatever the reason for the choice of this



Scene from Solrun Hoaas' enigmatic (or inscrutable) ***In Search of the Japanese***

script idea, it seems to reflect careful thinking and planning. On the level of the script, there is enough here to hold the interest of the viewer. The title, which comes at the end of the film and which seems to be a kind of dedication, helps to leave the audience with a feeling that there might be something more behind the story than simply the brutal murders of a woman and a busdriver.

On the level of the visual expression, form matches content in well-balanced equilibrium. The opening shots, showing Pedro with his face in the dark and the middle-aged woman whom we assume to be his landlady with her face on the pillow lit by the bedside lamp that has just been turned on, are slow and measured like the murder itself. After killing her, the man carefully rolls down the bedclothes and lays his head near her heart, presumably to listen for any heartbeat, but the gesture is charged with so much feeling and even tenderness, that it is impossible not to wonder at the deeper significance of the act.

Three shots, all from the other side of the river, get Pedro across to the bus-stop and here as he sits on his trunk two shots with no change in shot configuration or camera angle establish the time lapse as he waits for the bus to arrive. Such carefully-planned set-ups and accurate timing of shot duration, carefully controlled editing and music, characterize the whole film. The directorial control over script and visual expression does not falter. This film gives the strongest feeling of positive and intelligent directorial guidance. Yet it never threatens to become merely a formal exercise in film technique.

■ The next group of films which attempt a much more conventional dramatic framework, all come close to being wholly successful. But, at times, difficulties on one of a number of levels mar their quality and produce a lack of consistency in the surface structure.

A to B and Back, by Don Margan, is cleverly scripted: a stolen car goes from hand to hand until it eventually returns to the original thief. There are some engaging character sketches, such as the one at a telephone box when a greasy bikie, roused by the rear view sight of a girl in tight denims, turns back to harass her. His lewd, suggestive propositions from outside the telephone box confuse her conversation with a jeweller, a diversionary tactic while a girlfriend robs the store. The bikie is neatly kneed in the groin by the girl and left in agony on the ground where he finds the 10 cents he needed for a telephone call.



Robin Eumming as the terminally-ill doctor in Ian Lang's ***Radium***



Erich Hubel (left) and Chris Alp in Andrew Wiseman's ***The Other Olympians***

The film, for all its appeal, is sometimes spoiled because of poor acting by the girls and bad voice production in some of the sequences. There are some curiously awkward moments in the editing which, most of the time, is well paced and competently handled.

Total Control, by Adrian Brady, can quite fairly be described as a melodrama. Yet, curiously, it throws away one of the strongest factors in favor of melodrama: the emotional involvement that it is possible to generate. Here we are distanced from the characters and the situation, because the story is placed within the framework of a coroner's inquiry into the death of the girl. Certainly, this works as a dramatic device to give away the ending of the film and it is a legitimate strategy. But there are a number of implications that have to be worked out successfully: having given away the ending of the story, the interest of the viewer must be effectively drawn to the characters and the way the situation is developed, filmically and dramatically.

This is only achieved to a limited extent. For instance, the disco sequence falters, whereas it should have been the highlight of the film. It is here that the girl, wavering in her choice between two boyfriends, precipitates the bloody fight in the male toilet, bringing to the surface the violence that ultimately leads to her death. Apart from shots that establish the disco as an environment, the dramatic interplay between the characters should have been given much fuller development.

My other misgiving about the plot is that very little attempt is made to work out the wider political implications of the basic situation. The plot revolves around a love relationship between two people working on the trams: the girl is Australian, while the boy is described as a "wog".

The complications come with the group of Australian youths, one of whom is also trying to become closely involved with the girl. They all work at an abattoir and turn up in their blood-stained overalls at the tram depot. This device succinctly suggests a richness of association in a well-handled metonymy. The theme of racial intolerance mixed with violence is explicitly stated in the film, yet despite this, the possibility for making a melodramatic situation intellectually acceptable through a valid comment on this issue seems to be largely ignored.

Radium, by Ian Lang, is built around its central character, a doctor who contracts a fatal illness as a result of his medical research. This role is well cast and the acting performance is well sustained. His wife is perhaps less successful in getting across the emotion she would appear to feel at the inevitable death facing her husband.

Despite its 24-minute length, well above the average for this group, the film seems to rush through events because it squanders its time on trivialities. For instance, precious moments are lost on a security guard who seems to be over-indifferent to the human situation confronting him.

More seriously, the film fails to find an acceptable way of amplifying those moments where the drama should vibrate with greatest intensity. As the terminally-ill doctor claws his way up the stairs towards his office because the lifts have been switched off (the security man will not make them available to the suffering man), the whole momentum of the film seems to falter.

His suicide from the top of the high-rise office block seems to be gratuitous and serves no particular purpose within the dramatic structure as it is presented, other than to simply close it with the inevitability of the death that is expected anyway. Also, it is rather disappointing that having got the camera on to the rooftop, the filmmaker does not make full use of the abstracted and empty cityscape in its power as a metonymy representing the mental and physical state of the dying man.

■ In one of the documentaries during the program, **The Other Olympians** by Andrew Wiseman, which is about paraplegics, there is an interview with a young jockey who broke his back in a training accident. Prominently displayed on his bedside table, there is an illustration of a horse.

One wonders about the possible reading of this shot. What are the codes which emanate from this picture of a horse, seemingly placed in that position so as to become a prominent element in the frame? But then, when the interviewer asks the question, "Do you blame anyone for the accident?", it becomes immediately necessary to ask whether the documentarist is aware of what is happening in the film.

The most important task would surely be to establish the phenomenological importance of that picture, for the attendant question either becomes redundant (and therefore superfluous), or it becomes conditional on a legitimate preliminary reduction of this particular element in the frame. To ignore the reduction is to deny the discourse.

In the sense that this film and the other documentaries deny the discourse essential to their status, I find them all unsatisfactory. The films are reduced to a level of banality.



Yumbo and Bundy in Stephen French's ***Bushed.***



Writer-director Stephen French works the animation camera rostrum at Swinburne

The Other Olympians starts from the security and respectability of a commentary by Phillip Adams, then proceeds to tell us that paraplegics who compete in the "wheelchair Olympics" have strong arms. It also shows us that riding a wheelchair can be fun. The films cops out on nearly all of the potentially real documentary situations.

Coping with Deafness, by Richard Dobson, looks at the crisis suffered by people who become deaf after being accustomed to normal unimpaired hearing. The film looks at three people and the drawings they made at the moment of crisis to illustrate their mental and emotional state.

There is once more a denial of discourse. It becomes obvious that the illustrations chosen to be discussed are no more than graphic representations of verbal ideas and, in themselves, are merely curios that take us nowhere in an attempt to understand the depth psychology of the crisis situation, or the traumatic re-adjustments that are necessary with such a tremendous change in the sense spectrum.

But what is the value of using graphic representations in a therapeutic technique, when they are merely verbal ideas translated into graphic form? Would it not be more direct to simply proceed with the therapy on a verbal level? These questions (or related ones) would surely probe beneath the rather smug surface veneer of the therapist, seen in the film leading her patients through a number of prearranged and rehearsed tricks.

Hearts in Paradise, by Judith Hewitson, becomes needlessly attenuated as a result of the cross-cutting between two interviews, one with the female vocalist of a punk band, the other with an ordinary girl who just wants to get married and have children. If a dialectical clash between these two positions was intended, then it does not come off because once more there is a denial of discourse.

Towards the end of the film, a rather interesting technique is used: the girls and their monologues are interchanged so that the voice of one is juxtaposed over the image of the other. Yet the technique remains only interesting, because there is no attempt to relate it to any ideological position. Could it be that the audience is being told that there is no rebellion in punk, no anarchic frenzy? That these kids are just like all the rest? If this is the case, one has a rather provocative assertion which ought to be clearly established and argued. As it stands, the juxtaposition is simply unacceptable because it is unclear what is intended by it.

With animation (or the cartoons), one enters a world of imagination and creative talent that is quite dazzling. I can only name a few and choose a few outstanding examples, though the standard is generally high.

One of the best is **Bushed**, by Stephen French. This film looks at the position of Aboriginals in our society and the question of land rights in particular. It ends on a militant statement of defiance, with the central character dedicating himself to the fight that will re-establish the Aboriginal claim to this land.

Why is it that one has to rely on an animated film for a vigorous and challenging statement on such an important issue? Surely, the subject matter does not belong exclusively to the animation bench, and it is not necessary to show kangaroos transmuted to cans of cat food, then changing back again, to achieve an engagement with such a topic? What does animation have over live-action shooting?

There is, of course, the tradition of caricature that is built into this mode of filmmaking. But I would assume that caricature is at the heart of typecasting in live-action films, and anyone who sneers at the typecast actor is shutting his eyes to important and pervasive codes that are at the very basis of film.

There is also the tradition of expressive emphasis in voice. Perhaps both these factors come down to a question of exaggeration and to what extent it is permissible or appropriate in a particular form. It might not be foolish to suggest that a possible revitalization of the live-action films might come by way of the work done by the animator. Forms like satire and melodrama obviously allow for degrees of exaggeration. Perhaps the task is to find the parameters delimiting usage.



Geoff Clifton, writer-animator of **The Eye of the Glasses** *applies paint to the glass.*



Director Mathew Lovering (centre) with lead actress Marnie Randall **The Homecoming**

I enjoyed **The Eye of the Glasses**, by Geoffrey Clifton, for its unusual graphic qualities and surrealist emphasis. The shorter, gimmicky cartoons like **Flush**, **Shortnin Bread** and **Something Cultural**, were all enjoyable, including even the one that taught me how I ought to clean my teeth.

Last of all, a particularly Australian aberration — the adaptation from a short story by Henry Lawson.

It is about time that filmmakers started a reappraisal of Lawson's work. He is one of our great cultural shibboleths and, therefore, impossible to ignore, because in his addictions, fixations and delusions he still defines a large part of our national ethos.

Lawson was an alcoholic, he was fixated on his mother, and he created the great myth of mateship that exclusively male bond that oozed like sap from the trees in the outback and made the grass-seeds stick to your socks.

Whether from the point of view of psychoanalysis, or politics, or a feminist critique, his stories perhaps offer a starting point, but never more than that. So why doesn't the long-suffering wife in **The Homecoming** by Matthew Lovering, having discovered the decomposed body of her husband beside a half-empty bottle of some rotgut liquor, drag him home and prop him up in the shack; then roll herself a nice fat joint from a homegrown marijuana patch and trip on the vision of her long-awaited spouse, now a grinning skull?

Or perhaps, a little more soberly, after the death of the father in **Don't Let the Sun Go Down**, by Michael Wennrich, the mother might reveal herself as the real agent of exploitation and domination. Surely, one can view the past from a position that defines contemporary understanding of the political and social institutions of Lawson's time. If not, the first film becomes largely an exercise in manufacturing and photographing props, and the second, a promotional film for Sovereign Hill. ★



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Contents

PART 1: Australian Film Industry Round-up

Local
Production, Distribution and Exhibition, Government and the Film Industry, Film Organizations, Festivals Awards and Competitions, Visitors, Television, Censorship, Technology, The Media

Overseas
Introduction, Sales and Releases, Festivals, Awards and Competitions, Overseas Media

PART 2: Feature Films

1980 and 1981

PART 3: Profiles

Bruce Beresford, Matt Carroll and David Williamson

PART 4: Feature Film Personnel

Producers, Directors, Screenwriters, Directors of Photography, Editors, Production Designers and Art Directors, Composers, Sound Recordists

PART 5: Directory

Organizations
Services and Facilities
Film Stock, Sound Stock, Equipment Suppliers, Equipment Rental, Lighting Rental, Actors and Actresses Agencies, Technicians Agencies, Casting Consultants, Laboratories, Film Studios and Sound Stages, Editing and Post-Production Facilities, Preview Theatres, Recording and Mixing Studios, Animation, Titles and Graphics, Special Effects, Negative Matching, Edge numbering, Film Production and Re-dimension, Publicists, Marketing Services, Caterers, Insurance, Customs and Shipping Agents, Car and Truck Rental, Media Research
Production Companies
Distributors and Exhibitors

PART 6: Media

Print, Radio, Television, Overseas Media Representatives, Film Bookshops and Record Shops

PART 7: Reference

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Film Festivals
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March-April 1975

Jennings Lang Bryant Haskin Surf Films Brian Trenchard-Smith **Sunday Too Far Away** Charles Chauvel **Index Volume 1**



Number 9
June-July 1976

Miles Forman Miklos Jancso Luchino Visconti Robyn Spry **Oz Med Dog Morgan** Joan Long **Index Volume 2**



Number 10
September-October 1976

Nagisa Oshima Phillippe Mora Gay Cinema John Heyer Krzysztof Zanussi Marco Ferreri Marco Bellocchio



Number 11
January 1977

Emile de Antonio Australian Film Censorship Sam Arkoff Roman Polanski **The Picture Show Man Gone Potty Storm Boy**



Number 12
April 1977

Kenneth Leach Tom Hayden Bert Deling Piers Tosi John Scott John Dankworth **The Getting of Wisdom Journey Among Women**



Number 13
July 1977

Louise Malle Paul Cox John Power Peter Sykes Bernardo Bertolucci **F.J. Holden In Search of Anna**
Index Volume 3



Number 14
October 1977

Phil Noyce Eric Rohmer John Huston **Blue Fire Lady Summerfield** Chinese Cinema.



Number 15
January 1978

Tom Cowan Francois Truffaut Delphine Seyrig **The Irishman The Chant of Jimmie Blacksmith** Sir Larkin Cinema **The Last Wave.**



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Patrick Swedish Cinema. Jane Mulgan Steven Spielberg **Down Mouth to Mouth** Film Period Ieals



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August-September 1978

Bill Bain Isabelle Huppert Polish Cinema **The Night the Prowler** Pierre Rissient **Newsfront** Film Study Resources
Index Volume 4



Number 18
October-November 1978

John Lamond **Dimboola** Indian Cinema Sonia Borg Alain Tanner **Cathy's Child The Last Tasmanian**



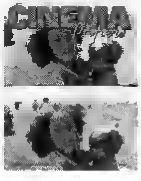
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January-February 1979

Antony I Ginnane Jeremy Thomas **Blue Fin** Andrew Sarris Asian Cinema Sponsored Documentaries



Number 20
March-April 1979

Ken Cameron French Cinema Jim Sherman **My Brilliant Career** Film Study Resources **The Night the Prowler**



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May-June 1979

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Number 22
July-August 1979

Bruce Petty Alex Thomson **Newsfront** Film Study Resources **Kostas Money Movers** The Australian Film and Television School
Index Volume 5



Number 23
September-October 1979

Australian Television **Last of the Knucklemen** Women Filmmakers Japanese Cinema **My Brilliant Career Tim Thirst** I'm Bullshi



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December 1979-January 1980

Brian Trenchard-Smith **Palm Beach** Brazilian Cinema Jerzy Toeplitz Communism Television Arthur Miller



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Number 26
April-May 1980

The Films of Peter Weir Charles Jaffa. **Harlequin** Nationalism in Australian Cinema **The Little Convict**
Index Volume 6



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Cuban CINEMA

Martha Ansara

In recent years, the annual Cuban offerings at the Sydney Film Festival have given an impression of Seriousness and Art (**Cantata de Chile**, **The Last Supper**, **The Survivors** — better forget **El Ranchcador**) They have been fine films but somehow rather polished compared with the crackling energy of earlier exports, such as **Lucia**, **Memories of Underdevelopment**, **Death of a Bureaucrat** or the fiery polemics and raw emotions of shorts like **LBJ**, **79 Springs** and **On a First Combat** Secretly, very secretly, I had begun to wonder about Cuban Cinema of the 1970s: after the first flush of success, had it all become tame?

I can confess to these doubts now, however, after the week of Cuban films held in Sydney in January. The Cuban films that have been shown at the Sydney Film Festival are but one aspect of a wide range of films, and to see the whole is to be convinced that Cuban Cinema lives. And so, obviously, does the revolutionary process. For the films shown during the week are nothing if not part of a thorough-going process of the radical transformation of a whole society and its collective consciousness.

Those viewers who were able to see the eight films offered would agree, I think, that while formally they range from the most analytical of compilation documentaries (**Viva la republica**) to the classical dramatic structures and character types known as "Hollywood" (**El brigadista**), the films are bound together as a distinctive film movement by their revolutionary outlook and social function.

For this reason, Cuban cinema is not just one of those vogues that keep the critics in business (the "discovery" of Canadian, Algerian or Australian films) but is making a growing and enduring impact on world cinema, particularly in the Third World. Its inspirational effect is similar in magnitude to Italian neo-realism or the French New Wave.

Rather than any particular formal contribution, it is the way in which Cuban cinema reflects a revolutionary process which gives it character and contemporary importance. To see Cuban films is to learn how artists can function with a high degree of expressiveness and creative freedom within the sharply-focused demands of an underdeveloped country in rapid transition. The films are produced by the government film unit, ICAIC. Each film draws its subject from the collective reality (history/imagination) of its national audience. It celebrates and defends Cuban culture and values; it praises and/or criticises some aspect of the revolutionary process. There is nothing else, there does not need to be anything else. In Cuba, clearly, the notion of "revolution" is political, economic, social, national, international and highly personal, reaching into the most intimate relationships. At their best, Cubans have a fine sense of contradiction, a film can be analytical, emotional and funny all at the same time.

The films in the Cuban Film Week were selected for the individual interest, but also to give a more comprehensive picture of Cuban cinema as a whole. One old favorite, already seen in Australia, was included: **Death of a Bureaucrat**. Its director, Tomas Gutierrez Alea, spoke with the film. The other seven, released between 1972 and 1979, were new to Australia.

Manuel Perez' **The Man from Maisinicu** (1972) was perhaps the slightest film offered: a spy adventure film of pure entertainment value. It is based quite accurately on the period of counter-revolutionary activity when dedicated cadres were sent by the secret service to infiltrate terrorist groups. A hero in danger of discovery, suspected by ordinary people of being a counter-revolutionary, should offer a fine opportunity for a film to explore character. But **The Man from Maisinicu**, despite the casting of Sergio Corrieri (known for his very complex role in **Memories of Underdevelopment**), keeps its under-cover hero moving through the plot at a rapid and unreflective pace.

Pure entertainment, if drawn from acceptable values, has its place in Cuban cinema, and in this and other films, one finds the necessity of engaging the audience leading to appreciative reworkings of the same Hollywood conventions which once dominated Cuba's screens. The result in **The Man from Maisinicu** would be enjoyable if it were not marred by ICAIC's terrible penchant for gunfights. In this respect, the men who make the films in Cuba seem frozen in the consciousness of the 1950s. Even the best of films can burst into *Boys Own* heroics with the implication, of course, that the audience to be thus entertained is thoroughly manly.

Manuel Herrera's **Bay of Pigs** (1973) also deals with counter-revolution. The film is a fascinating document consisting of newsreels taken at the time, interviews with participants and re-enactments of their participation. Its aims appear to be three-fold: to explain clearly what happened in the battle; to show the character of the Cuban people through their reactions to the invasion; and to entertain an audience with a dramatic epic.

Again, the treatment of war and violence is marred by some of those same Hollywood-type heroics aimed at the socialization and pleasure of an assumed male viewer. But **Bay of Pigs** does also have a deeper perception of the subject, particularly in the nightmarish sequences of the napalmed troops. While it is true that Cuban viewers come to the screen with all the heritage of machismo, and while it is only too true that Cuba is always under threat from an aggressive and powerful neighbor only 140km from its shore, there are other cultural examples (e.g., the Vietnamese) which suggest that heroic resistance can be accomplished with less glorification and a lot more gentleness.

Formally, **Bay of Pigs** is quite inspiring, flowing naturally from actuality to re-enactment, to penetrate more deeply into events and human responses. It is interesting that the director used techniques of psycho-drama in working with participants on the re-enactments. A more intimate camera, however, might have made better use of this opportunity for emotion.

The creation of the film's epic qualities is also interesting: an entire battle with 80 men, three tanks and no aeroplanes. By implication from this and other Cuban documentaries, one can see some of the limits of Australia's more observational documentary approaches which make it difficult for the filmmakers to do more than reflect a surface actuality. In Cuba, actuality is not substituted for reality, and reality includes the interpreting mind of its creator.

The two other feature documentaries were more conventional than **Bay of Pigs** but extremely informative. **Viva la republica** (1972), a collaborative effort headed by Pastor Vega, is an energetic history of the period in Cuban history known as the "pseudo" republic — the time of U.S. expansion and occupation between the Spanish-Cuban-American War at the turn of the century and the overthrow of the Batista dictatorship.

Compilation films such as this inevitably have a rather difficult contradiction. By tradition, a compilation film gives a history and analysis which not only depends on words (usually narration) but upon all the riches of visual material and sound. They are usually incredibly dense and yet built upon a dramatic structure designed to keep moving and keep the audience engaged. The result often is that there is too much factual material to be digested at the given pace and, as with **Viva la republica**, one retains only vague generalities. Perhaps the answer is to have a picture book for the audience to take away for further study.

An entirely different approach was seen with two early Santiago Alvarez shorts **LBJ** and **79 Springs**. Both are biographical films made at the height of the war in Vietnam — of President Johnson and Ho Chi Minh respectively. But they give only the minimum of factual outlines, presented visually rather than in narration. Selected events in the lives

Cuban CINEMA

*Opposite: **El brigadista***



Scene from Octavio Cortazar's ***El brigadista (The Teacher)***

of each man are developed for their social and political implications in the most emotional and inflammatory visual manner possible using evocative or ironic music tracks, including classical recordings and American rock. With the facts thus incorporated emotionally into visual evidence, the audience is able to retain far more of what it sees and hears.

The other feature documentary, **The New School** (Jorge Fraga, 1973), examines an innovative aspect of Cuban education: the system of high schools located throughout the countryside where students from different regions and backgrounds study and work in the fields together as weekly boarders. The film follows a very rational structure, being divided into five sections, each dealing with one aspect of the educational process. And the film successfully conveys a great quantity of information about the schools through narration and actuality filming. However, the manner in which the filming was done appears to have been so set up that the children often have that little edge of stiffness which makes us wonder what it is that we are not seeing.

The exceptions to this problem are so utterly glorious that one regrets the lack of material resources (e.g. film stock) and experience which might have resulted in a more spontaneous and demonstrative film. The sequence of a girl in the field talking about her previous attitude to manual labor and the appearances of Fidel Castro convey their lessons in the subtext, requiring no comment. Castro's interactions with the students: as he competes ostentatiously with them in every sport imaginable, display such a shared warmth — although he is the country's leader and they are young students — that no one has to tell us in words what the revolution is really all about.



The Teacher*, the story of the attempt to wipe out adult illiteracy in 1961*

The Teacher (1977) deals with young people and education in a very different manner. The film's director, Octavio Cortazar, who attended the Film Week, clearly has a vocation for classical, dramatic narrative. Even his documentaries show it. Two of them, **On a First Combat** and **For the First Time**, were shown during the Week.

The Teacher is a well-made film, based in large part on actual events and follows the experiences of one of the 100,000 teenage volunteers who went into the countryside in 1961 to wipe out adult illiteracy. Many different story elements and themes are skilfully worked together in the script: the differences between the city kid and the peasant farmers whom he must teach; the activities of the counter-revolutionaries operating in the area, the quiet heroism of the young teachers (several were assassinated) the way in which a young person can learn through experience and sympathetic support to overcome weaknesses, the interesting activities of the peasant charcoal burners/alligator hunters, and a number of changing personal relationships. Even the Battle of the Bay of Pigs is included.

By the end of the film, when Cortazar bursts into documentary footage of the real brigadistas returning to a gigantic Havana rally and home to their families, even the Australian audience burst into cheers. And in Cuba the film has been seen by more than two million of its 10 million people.

If the film does not, however, reach the profound depths of other Cuban works such as **Lucia**, it is perhaps because it is cast too much in the old Hollywood conventions. All the characters are quite familiar: the clean-cut young hero who learns to be a man, his henpecked father and over-anxious mother, the Warner Bros bad-guy, the peasant who hides his earthy wisdom and kindness underneath a rough exterior, the sweet young girl who falls in love, and the wicked temptress who, like all the baddies, must die in the end. And yet, of course, these stereotypes have archetypal qualities and the film its mythic ones, albeit on the level of revolutionary fairy-tale.

A much less successful film cinematically, but the hit of the Film Week, was Pastor Vega's **Portrait of Teresa** (1979). "We wanted to drop a bomb inside every home", said Pastor Vega and the film seems to have done just that. Within a







Three scenes from Jorge Fraga's ***La nueva escuela (The New School)****, a documentary about innovative approaches in Cuban education.*



Pastor Vega's ***Retrato de Teresa (Portrait of Teresa)****, an examination of how the Cuban revolution has left many women's issues unresolved*

year, one-fifth of the Cuban population had seen the film and arguments raged While the Cuban Revolution has clearly transformed its people's lives in terms of work, education, housing and health and while cultural changes have been profound, questions of the position of women, the family and sexual relations are painfully unresolved

Portrait of Teresa shows a textile worker in her early thirties whose marriage has reached a crisis point Already overburdened with complete care of the house and three children, Teresa feels that it is her right to develop her own creative activities Moreover, she is under pressure from her conscience and the men in the trade union to do so The marriage deteriorates from this point, but Teresa learns to stand on her own feet

Portrait of Teresa, down to the tiniest detail, is one of the most thorough-going indictments of sexism to appear on the screen The script is excellent and Daisy Granados the lead actress, apparently contributed actively to it The spirit of the film is positive and realistic, with no false resolution to the problem As a discussion piece and subversive manifesto, the film has proved its effectiveness If it is not as emotionally cathartic as the script would have allowed it is the fault of very clumsy shot construction, although obviously audiences don't particularly mind

The critical honors of the Week should go to another contemporary feminist film, directed by a woman **One Way or Another** (1974) is the first feature of the late Sara Gomez, whose early death has deprived ICAIC of a talent of extraordinary social sensitivity **One Way or Another** delves into the problem of marginalism in the suspicions and conflicts of former slum dwellers, now re-settled in a housing development, facing the challenges of a new way of life

The personal turbulence of a period of revolutionary change is eloquently drawn in the behaviour of the two leading characters: Yolanda, an idealistic schoolteacher trying to deal with her problem students and Mario, a worker from the slums who is finding it difficult to shake off the attitudes of machismo and the "male code of honor" A third character, Humberto, is the prototype of the alienated individual who stubbornly resists co-operative and constructive behaviour Each has a lot to learn and through these characters an essay is developed on the characteristics, origin and cure



Sara Gomez' ***One Way or Another***

of one of Cuba's most troubling inheritances.

Formally, the film is uniquely Cuban It mixes fiction, re-enactment with non-actors, and graphic sequences, including subtitles It has a non-linear structure, as it more or less follows the situation of the main characters, with side essays to illuminate particular aspects of problems as they arise Sara Gomez solicits good performances from actors and "real people" playing themselves, a notoriously difficult mixture She retains much of the spontaneity and "truth" of a documentary while having at her command the force of a controlled script The insertion of analytical passages into the main body of the film creates a remarkably authentic sense of the many layers of Cuban reality

One Way or Another is perhaps the most developed example of Cuban film as an active part of the process of social change, as its aims are obviously articulated in its form For those who have never been to Cuba seeing this film in the context of the Film Week gives the most accurate sense of Cuban society and spirit possible short of going there.

It is clear from the films in the Week that just as a revolution is a dynamic process whose unity of purpose encompasses great diversity and experiment, so also is a revolutionary cinema While the main impulse is a forward one, the revolution drags with it all its baggage from the past, some to be kept and incorporated, some to be discarded Thus in Cuban cinema there are experimental compilation films and Hollywood melodrama, there are films assuming a male audience and the most ideologically advanced feminist cinema, there are technical limitations and conceptual innovations, strains and constraints along with freedom and exuberance

Cuban cinema is popular and serious, rarely minimizing or over-simplifying the processes of life In this respect it is a revolutionary cinema it dreams realistically, it cares courageously and it does not wish to lie ★







" ***One Way or Another*** *delves into the problem of marginalism in the suspicions and conflicts of former slum dwellers now re-settled in a housing development facing the challenges of a new life*

Tomas Gutierrez Alea
FILM DIRECTOR

Tomas Gutierrez Alea is one of the most widely-known of the Cuban filmmakers outside Cuba. Many of his films have been shown in Australian film festivals and several are distributed here: ***La meurte de un burocrata (Death of a Bureaucrat), Memorias del subdesarrollo (Memories of Underdevelopment)*** *and* ***La ultima cena (The Last Supper).***

The following interview, by Martha Ansara, was conducted during the Cuban Film Week, in January 1981.



Tomas Gutierrez Alea at the Cuban Film Week in Sydney

I studied law at university when I was young, but didn't want to work as a lawyer. It was not a decision, my body simply wouldn't respond to such a requirement. So, I went to study film production at the film school in Rome.

I come from a family which is very petit-bourgeois but liberal. My father was a revolutionary who had become sceptical after the failure of the revolution in the 1930s. But he always had a very revolutionary point of view, and maintained that, if I wanted to do something, I should do it. So, he helped me to go to Italy.

There, I met Julio Garcia Espinosa, a comrade in a similar situation. We studied for the two years when neo-realism was at its height. The experience was very good, not so much because of the school — it could have been a good school, but it was academic and not very well organized — but from the things I learned on the streets.

While we had been studying in Italy, there had been the Batista coup in Cuba. And when we went back, Batista was still in power. But we had already had a revolutionary consciousness. I had been at a student congress in Bucharest in 1951 or '52, and the next year Julio went to a youth festival in Bucharest. We were very close to the communists, and began to work with them.

Actually, I had worked with them before going to Italy when I made two documentaries for the party — one about May Day and the other about the peace movement.

But you weren't a member . . .

No, I never have been a member. But I always worked with them.

When we came back in 1955 we spent a lot of time looking for jobs. Finally, we worked in a cultural society called *Neustro Tiempo* (Our Times), which was directed by the party. That was the centre of our activities.

At that time, we could not make any kind of films. The only possibility was to work on a sort of a newsreel for an organization which was into blackmail.

Because it could influence a lot of people through the newsreels in the cinemas, the organization sold screen time to politicians and commercial firms, under the appearance of news. For example, if there was a conflict in a big company, let's say the Cuban Telephone Company (it had an English name because it was not really Cuban but American), which had a conflict over their attempts to raise rates, then the newsreel knew they had a good opportunity to sell screen time. If the company refused to pay what they wanted, they would show news slanted against the company. That was their main business.

Was there any filmmaking apart from the newsreel?

No. There were attempts but the people who tried to make the films were of a low cultural level and had the illusion that cinema was big business. They tried to imitate films which they had seen make a lot of money. For them it was more or less a failure because they could not compete on the same level as American films.

So, it was very difficult for us to make films in that context, though we tried hard. Julio, for instance, worked as an assistant director on one or two of these "commercial" films. But I couldn't do that. Finally, I was lucky to get a job with a Mexican producer, who was a clever and cultured businessman. He was in Cuba running a publicity business that gave him a lot of money. He had a 10-minute weekly reel in the cinema which was divided between reportage, documentary, 20-second commercials (in color) and six or seven jokes with actors. These jokes could be from 10 seconds to a minute, each very light.

I started to work for this little organization, first as a projectionist and then as an administrator. But in a few months, when they began to produce the reel in Cuba, I became the director. That was a great experience because I could make lots of documentaries, and had contact with many people. Also, I could practise with actors.

Gradually, I left the commercials to other teams and did only the entertainment material. I worked on this for about three years before the revolution. By the end I was fed up with jokes; I couldn't laugh at them when I had to make seven a week. It was terrible.

The actor in **Death of a Bureaucrat** worked a lot with me at that time, as did many good actors. It was a good experience for me, particularly since I was working while many other comrades were not.

We tried, at that time, to make a 40-minute non-commercial film on 16mm. We thought it would be interesting to show something that we wanted to express.

We made it in the swamps in the south of Havana where there were workers who made charcoal out of the old trees in the swamp. The conditions of life were very bad. We had contact with them and became very close. We learned many of their stories and, with their collaboration, made the film. Julio directed it, I was his collaborator. The money came from all of us.

The film was shown only once in Cuba because the police confiscated it the day after it was screened. They did not just censor the print, they took it — negatives and all. They then called all of us in to be interrogated. Yet, that film was not a communist film, it was a neo-realistic film about the conditions of these workers.

Immediately after the revolution, we became people who *could* make films. That was what we were fighting for before the revolution, and we gained it. Then an organization was created [ICAIC]. I participated in the direction of the organization in the first years, after

which I served only as a director Now I have no part in the administration, although we are all part of it in the sense that we discuss things among ourselves and decide what we want to do

How difficult is it for a film director to work in a state film unit in a socialist country?

It is important to understand what constitutes a socialist society In the case of a film industry in a society like ours, where all the films are produced by the state, perhaps one might think that this could lead to bureaucratic or repressive relations between the state and the filmmakers regarding what to do Equally, some might think that since the state is so abstract nobody knows who the state is, with the result that nobody takes responsibility and the whole thing becomes a big mess

In our case, at least, we are integrated into the state and the state is ourselves So we do not suffer from the situation where there is someone who puts up the money and tells us what to do, simply because he has the money We are the power; we decide what we want to do

In all these years we have not felt there was anyone telling us what to do We propose films and generally, if we have the material basis to make the film and we are capable of carrying out the project we make them We do what we think is best according to our ideas of the cinema and our society — that is, a society which is in the midst of a very particular situation a revolution

Your films seen in Australia — "Death of a Bureaucrat", "Memories of Underdevelopment", "The Last Supper" and "The Survivors" — all seem to touch on the question of the bourgeoisie, or the petit-bourgeois mentality . . .

Yes I find that I have to fight with myself because I come from a petit-bourgeois family I come from a world that I rejected But inside, I have many of those values because I was formed in that context I know how difficult it is to make your own revolution so I am particularly sensitive to the survival of these values in the midst of the revolution

In the case of **Memories of Underdevelopment** or **The Survivors**, this is a concern because the characters are from the bourgeoisie and represent those values which I think are still a big problem Octavio Cortazar's film, **One Way or Another**, is also related to this problem of the survival of the old mentality, in this case the survival of the values of marginalism

One of the big tasks of our revolution is to be conscious of the presence of these ideologies which were dominant until recently We are aware that all the people in our society are permeated with this ideology to a certain extent And if you are not conscious of it, you cannot fight against it The first step is to be conscious of your enemy

Some Australians have commented with surprise that in "Death of a Bureaucrat" you are very critical of the way in which government is administered . . .

Firstly, **Death of a Bureaucrat** is not the only film to have a critical approach There are many others, like **Portrait of Teresa** and **One Way or Another** They too are criticising our reality — not the administration, but a mentality that is in ourselves from the top to bottom of society The administration, of course, has been criticized many times, not so much in features, of which we have very few — we'd have to have a bigger film industry for it to have more significance — but in newsreels

We still produce cinema newsreels although we recognize that television gives you the up to-date news Our newsreel is more like a magazine, taking an analytical approach to current events and themes And, in many cases it has a satirical, ironical and critical approach to these things

It is a revolutionary principle which we must maintain and develop, that you can only transform reality (and transform yourselves while you are transforming reality of course) if you have a critical approach to reality This is something that is in the law that created the ICAIC

The law says that the cinema is an art, that it recognizes its cultural meaning And, in that sense, it implies that cinema is also a tool that operates on the level of consciousness of the people We have to know how to use that tool It is an industry for entertainment but it is also an art, with cultural meaning And we can use it to operate on our reality

We are at a time where we have radically changed the entire economic basis and social structure of our society This is difficult to accomplish and one suffers a lot in doing it, because one also has to transform oneself in the process We are therefore enemies of ourselves

But while we have these contradictions within ourselves, we also have more powerful enemies 140 km from our shores They don't want us to be transformed in this way because it is against their interests They would like us to remain as we were before So we have to defend ourselves from that enemy

In that sense, our contradiction as cinema artists is that we have to re affirm our identity and our revolutionary sympathy — our reality — and, at the same time, criticize it so as to improve and transform it We have to be very clever if we are to do this

Well, we try hard We know that cinema is not like music, which operates with sound and with the abstract The cinema is related directly to reality it takes aspects of reality, manipulates them and creates new meanings It can either distort reality or go into its deepest significance I think we have to choose the second alternative

Cinema is not only a tool for the transformation of reality, but an entertainment industry It must have an appeal to the audience So we have some films that are related only to this aspect of the cinema We find that they are also honest films and good

The tributes to Hollywood in "Death of a Bureaucrat" are a bit surprising to those who assume that revolutionary cinema should, by necessity, break with Hollywood . .

I don't think it should surprise anyone All Western people have grown up influenced by the

Concluded on p. 209



The funeral procession in Tomas Gutierrez Alea's La muerte de un burocrata (Death of a Bureaucrat)



A riot in Death of a Bureaucrat



Sara Gomez One Way or Another



La ultima cena (The Last Supper) Alea's most recent film to be seen in Australia

31st INTERNATIONAL FILM FESTIVAL BERLIN

Mari Kuttna



Nathalie Baye (left) as the much set upon heroine in Claude Goretta's ***La provinciale***



Carlos Saura's ***Quick!*** *winner of the Golden Bear*

From the first day of snow ice and press releases two questions kept cropping up at the 31st Berlinale where are the good films? and where are the Australian films?

Only a small team of independents came from Australia this year. With the standard of the Competition entries being an all-time low buyers and critics prowling the corridors of the Market Section homed in with delight at the half hidden Australian offerings. Word-of-mouth recommendations (as well as an inner compulsion to walk out from elsewhere) brought a full house to the small studio which screened **Public Enemy Number One**. Those who went in to take a quick look stayed riveted by David Bradbury's straight strong presentation of his incredible footage.

Wilfred Burchett's early days are kept short as the Nazi rallies which scared him into being the first doom merchant of the London press are familiar enough but the reconstruction of Burchett's trip to Hiroshima in August 1945 is turned into the tensest drama of any film this year. By the time Burchett came to discussing his friendship with Ho Chi Minh and then how his left-wing faith was shattered by the Khmer Rouge there was neither a dry eye nor standing room left. The only work to compare was in the Forum of Young Films. John Lowenthal's somewhat similarly constructed (and motivated) **The Trials of Alger Hiss**.

Then even towards the end of the Festival when the general level began to pick up there was an even bigger crowd for Tim Burns' **Against the Grain**. In a room seating about 30 at least 80 were still there when the lights went up.

It seems a pity that even the Information Section had only short films from Australia even though **Morris Lovea Jack** is attractive. It's difficult to understand why the Australian Film Commission blew all its films and publicity budget at Cannes last year even though a film like **Breaker Morant** could have sold with half the razzmatazz. Is it useless to ask that some films and means should be kept aside for what is still the second most important festival in Europe? And perhaps it is not too late to suggest that Mannheim too comes up in October with big prizes for first films and documentaries. Besides German Dutch and Scandinavian buyers for cinema and television have more leisure to look and buy at the German festivals.

Films In Competition

It would be specious to grumble about no Australian films in the Competition in a year when the selections were nearly disastrous. The West German and Italian entries were unspeakable. Unifrance had stayed away. France being semi-represented by a Swiss/Gaumont co-production Claude Goretta's **La provinciale** (**A Girl from Lorraine**). It has a soft core feminist gloss reminiscent of **La dentelliere** (**The Lacemaker**) but the heroine (Nathalie Baye) has too much pose to match the pathos of Isabelle Huppert. Baye plays a country girl who tries to find work in Paris but lacks the right contacts and after a soulful if dull affaire (with Bruno Ganz) and watching an actress friend (Angela Winkler) become a call-girl she goes home again.

Disenchanting as the Competition had been the choice of Carlos Saura's **Deprisa deprisa** (**Quick!**) for the Golden Bear still caused an anti-climax. Perhaps because it did not aim high. Saura's remake of **Bonnie and Clyde** with a pop-flamenco soundtrack was gripping while it lasted and flawless in execution. However unlike the star casts of his earlier more complex films his troupe of teenagers failed to add depth to their tale of car thefts sex robbery and murder.

At festivals like everywhere else people drift around in their own little cliques with only a slight overlap from one to the other. Though my own triple nationality (Hungarian Australian and British) sometimes gives an illusion of wider contacts. Everyone I spoke to had thought that Mrinal Sen's **In Search of Famine** was the likeliest winner with the second Swiss entry Markus Imhoof's **The Boat is Full** ranking second. In fact both these received only a Silver Bear and a clutch of prizes from the lesser (Catholic Protestant etc.) juries. On the other hand several of the less successful films still deserved merks for trying.

The Swedish entry Kay Pollack's **Barnens ö** (**A Child's Island**) shows how a rebellious 11 year old outwits his mother and. instead of going to summer camp holes up in their suburban flat. He joins first a peculiar workshop making undertakers trimmings then an acting troupe and almost contrives to prove that children can run their lives better without grown ups. Only during the last quarter of the film when he starts getting into trouble do the melodramatic platitudes begin to pile up leaving an unpleasant aftertaste of puritanism superimposed on violence.

Then in the strongly political climate of Berlin there were advance rumors that Agnieszka Holland's **Goraczka**



In Search of Famine *by renowned Indian director Mrinal Sen and winner of a Silver Bear*

(**Fever**) was a daring dissident work born of the last stand taken by Solidarity in Poland today. So it was the film everyone hoped to like, but it is set in 1905-7, when Poland was partitioned between Austria, Germany and the Soviet Union.

Fever is a costume drama about the movements of a home-made bomb which the insurrectionists intend to throw at the governor when he opens a charity bazaar; but like some ill-omened talisman, the bomb brings bad luck as it passes from hand to hand. The governor becomes ill and the girl (Barbara Grabowska) who had been persuaded by her lover to carry and throw the bomb goes spectacularly mad. Grabowska was given the prize for the best actress for a piece of over acting which recreates faithfully the stage-style of the 1900s.

The Hungarian director Laszlo Lugossy described his **Koszonom, megvagyunk (We're Getting Along)** as happening today, or even tomorrow. A widowed factory worker offers a day's wages to a young girl in his workshop for cleaning up his neglected, half-built house. As he would like to complete his house and raises chickens on the side for extra cash, he needs a helper and persuades the girl to move in. Withdrawing from the tough but communal life of hostel and factory, she enters into the private hell which ill-suited, isolated couples cannot avoid inflicting on each other.

Lugossy creates an intense, claustrophobic reality around their failed relationship, but reality is not enough. It ought to be transformed, transcended by some still inexplicable chemistry which resists critical and commercial formulation.

Sometimes a film may be effective because it is thoroughly puzzling, but it needs something else in addition. In the Japanese **Zigeunerweisen** (the allusive title refers to a piece by the Spanish violinist Sarasate), this added quality is the surrealistic beauty of the camera-work and the *mise-en-scene*.

Seijun Suzuki's film is a kind of ghost story. Japan's most popular form. But here the tension is between two men, one a quiet Westernized intellectual, a professor of German, and his wild, rather Lawrentian friend who seems to start haunting even before he dies. From the opening sequence, when an old-fashioned gramophone plays the same passage again and again, one is made aware of the German-Romantic influence on traditional Japanese sensibility and on the traditional visual language familiar from other Japanese films.

The inexplicable chemistry works in Mrinal Sen's **Akaler sandhane (In Search of Famine)** which is another step in his progress from agitprop art-cinema to popular films. It is the first Indian contribution to the 9½ genre, which includes Andrej Wajda's **Everything For Sale**, Francois Truffaut's **Day for Night** and, more recently, Richard Rush's **The Stunt Man**. The young director-hero (played with attractive thoughtfulness by Dhritiman Chatterji) is making a historical film set in 1943, not unlike Satyajit Ray's **Distant Thunder**.

The film crew arrive at a village where a crumbling temple and palace provide superb sets, and they can use the local people as extras. When the rain interrupts shooting, the crew settle down to a peripatetic collection of photographers shown for anyone to guess the date of each. There are pictures of starving children, cadaverous beggars, skeletal figures dying in the streets. Dates flash around: the famine of 1943, no, 1959, no, Bangladesh in 1967, and so on, until there is no doubt that the famine of 1943 was not just an instance of British ineptitude, but a condition of Indian history, a threat never far from reality. A young woman, who comes as a servant to the crew as her husband has lost his working arm, and her child is in hospital, links the past with the present and even to her forebodings of the future.

Meanwhile, the director's search for a local girl to play the part of a prostitute offends the rural establishment, and eventually the crew are forced to leave.

When Mrinal Sen was asked whether he ever had similar difficulties, he said no, but only because he always tried to be more lucid, the filmmakers he portrays are inexperienced. Yet it is their youth, high spirits, their dashes around the tree-lined dusty roads in their old cars which keeps the film on the edge of a happy ending, even the servant girl may do a screen test and turn into a star overnight. Making a film is a jolly game, and the aesthetic question remains: is it possible for the unbearable to be shown in this framework of lighthearted fun? I think it is.



Seijun Suzuki's surrealist ***Zigeunerweisen.***

The Dark Ages

Of the short films in Competition, **History of the World in Three Minutes Flat** by Englishman Michael Mills who lives and works in Canada deserved and did win the first prize. It is funny, its delightful visual gags are drawn with the simplest graphics, there is no text and the audience is left with the reassurance that anything left out of those three minutes ought never to have happened anyway.

This includes the dark ages portrayed in quite a few of the major films like the partition of Poland, the effect of colonialism which destroyed the best aspects of native cultures and left a dreadful heritage of oppression and violence, and last but not least, the Nazi persecution of the Jews.

The Festival's second Silver Bear for screenplay and direction went to Markus Imhoof for **Das Boot ist voll (The Boat is Full)**. It is an authentic and therefore effective description of how a small group of Jewish refugees in the 1940s secretly cross the border from Germany to Switzerland only to be caught by the Swiss and deported again. Imhoof's quality lies in his careful control of understatement and his charity towards those on the borderline between self-shness and decency, those who parroted anti-Semitic slogans but were moved to help a child, a sick old man or a desperate woman. Imhoof has made several documentaries and one feature before this one but his total rapport with actors and cameramen augur a noteworthy new talent.

Dieter Hildebrandt's **Der gelbe stern (The Yellow Star)** is a compilation of documentary photos and newsreels aimed at the whole story of the persecution of the Jews from 1933 to 1944. It treats the subject from a German point of view, as if the Nazis had been the first and last to persecute Jews and it concentrates on the extreme atrocities in Germany and Eastern Europe. However even this is too large a subject for the one film. It is impossible to respond emotionally to the suffering of six million people, or even to think of the hundreds on the screen as individuals for more than 90 minutes.

The total effect on those who already knew the story, and had seen much of the footage before, was a tired sadness. To a younger generation, it may perhaps mean more. But it is unlikely that anyone emerges from it with quite as clear a sense of what it was all about as from Imhoof's carefully chosen discrete fragment of the Europe-wide horror.

The Forum of Young Films

Abstract experiments in film language alternate with committed documentaries

Concluded on p. 203

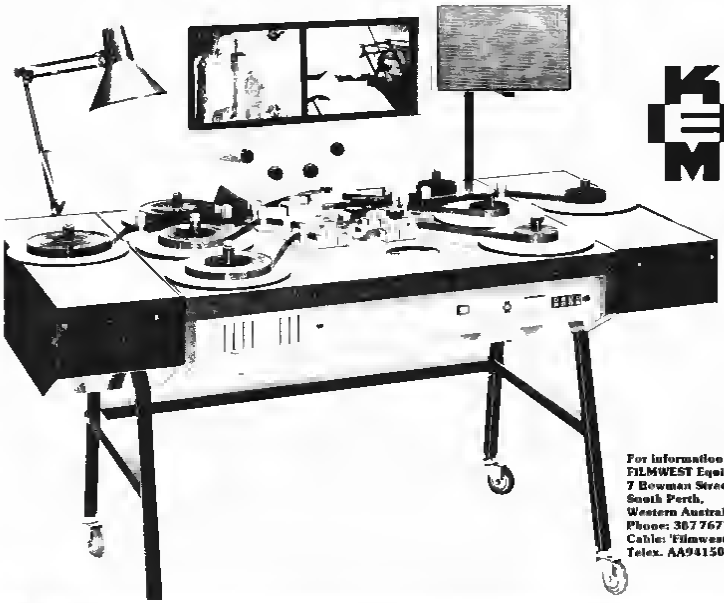


The rebellious boy in Kay Pollock's ***A Child's Island***



Marcus Imhoof's study of a Jewish group's flight from Germany: ***This Boat is Full.***

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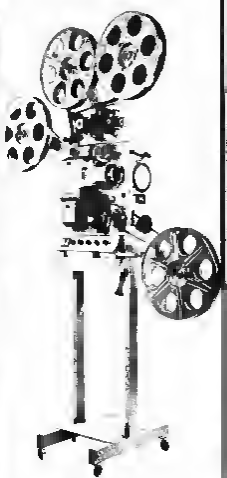


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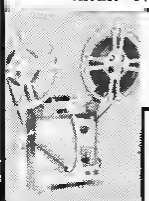


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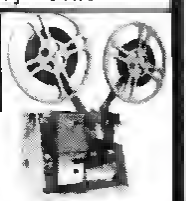
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FILM CENSORSHIP LISTINGS

JANUARY 1981

Films examined in terms of the Customs (Cinematograph Films) Regulations and States film censorship legislation are listed below

An explanatory key to reasons for classifying non-"G" films appears hereunder:

	Frequency		Explicitness/Intensity			Purpose	
	Infrequent	Frequent	Low	Mediuce	High	Justified	Gratuitous
S (Sex)		/		*m*	*h*	/	g
V (Violence)		/		*m*	*h*	/	g
L (Language)		/		*m*	*h*	/	g
O (Other)		/		*m*	*h*	/	g

Films Registered Without Eliminations

For General Exhibition (G)

Hawaiian Magic [4mm] Film Gate Prods Australia, 560m Film Gate Productions

The Jazz Singer 5MI U.S. 3317m GUD Film Dist.

Life's Last Feast.eny *Roseman Prods British* 2760.44m Roadshow Dist.

Mi Reinarta! Tony Ianiello 4556m SKD Film Dist.

The New School [Le nuevo escuela] Orlende de la Huerta Cuba 2462.26m Aust Film Institute

Pasión Inca [16mm] Argentina Film Film Argentina 967m Spanish Films

Popeye Paramount Disney U.S. 3005.87m OUO Film Dist

Pudlik: Enemy Number One [16mm] David Bradbury Australia 638.24m David Bradbury

The Rutles [16mm] G Weis Britain 757m Total Concept Aust

Viva la republica Carlos Inst. of the Arts Cuba 2538.82m Aust Film Institute

We Are the Guinea Pigs [16mm] Parallel Films, U.S 987.30m Sydney Filmmakers Co-op

Not Recommended for Children (NRC)

The Apple Cassnon, West Germany 2398.46m Seven Keys Films *L [l-h-j), O [sexual innuendo]*

Attics [16mm] C Freelone US 366.83m Sydney Filmmakers Co-op *O [adult concepts]*

The Choice of Love [e] David [Hong Kong] Film Co. Hong Kong 2876.58m Hong [Aust.] Corp *O [adult themes]*

Ge alarts manaro [16mm]* ICAIC Cuba 865.18m Le Cleac'h Films *O [adult themes]*

Those Bumpkins Shaw Bros Hong Kong 2857.81m Jne Su Intl Film Co *O [adult themes]*

Ol br gadcia [The Teacher] Sergio San Pedro Cuba 3078.52m Aust Film Institute *V [l-m]*

Rites of Rigo Newsreel/De La Huerta Cuba 1697.90m La Cleac'h Films *V [l-]*

How Could I Stop Loving You? Not shown Hong Kong 2786.71m Hong [Aust.] Corp *O [adult con cepts]*

It's My Turn M Ellend U.S. 2296.12m Fox Columbia Film Dist *O [adult concepts]*

Live Long Almanlik Armenia/Soviet Union 2828.63m Arsted Import Export Co. *O [adult themes]*

The Mirror Crack'd EMI Britain 2872.46m GUD Film Dist. *L [l-r-j]*

Nine to Five Twentieth Century Fox, U.S. 2356.13m Fox Columbia Film Dist *L [r-h]*

Poor Pierrots, J Wu Hong Kong 2470m Martin Lowy *O [emotional stress]*

Portrait of Teresa F Delgardo Cuba 2838.91m Le Cleac'h Films *O [marital discord]*

Romance in China Not shown Hong Kong, 2756.91m Golden Reel Films *O [adult concepts]*

White Robe [16mm] Nini Shown Egypt 1075.65m P Nechet *O [emotional stress]*

[e] Previously shown on July 1977 List

For Mature Audiences (M)

Afternoon of Wet [The Mouse and the Woman]. Andcer Films Britain 3611.90m Brighton Film Dist. *S [l-m-j), V [l-m-j)*

Alligator R Chase U.S 2932.68m Roadshow Dist. *V [l-m-h]*

Altered States Warner Bros., U.S. 2818.68m Warner Bros [Aust.] *O [psi-fi/horror]*

The Boss [e] Golden Harvest Hong Kong 2818.59m Mindarin Cinema *V [l-m-g]*

Cadeblanco L Hoult/P Joseph U.S I Mexico 2454.87m Roadshow Dist. *V [l-m-g]*

Clan of the White Lotus Shaw Bros Hong Kong 2820.03m Jne Su Intl Film Co *V [r-m-g]*

Disco Fever Mondial/Sean Skee W Germany 2352.69m Filmways A'sian Dist *O [nudity caused allusion]*

El hombre de Maisinicu S Liepur Cuda, 3262.90m, Aust Film Institute *V [l-m-f]*

The Flesh Lega K Shaw Hong Kong 2881.32m Hong [Aust.] Corp *V [l-m-g]*

The Knights of Pride and Dollars Chen Ming Hua Hong Kong 2844.58m Comfort Film Enterprises, *V [l-m-g]*

The Lavender Yen Shaw Film Co Hong Kong 2908.64m Jne Su Intl Film Co *V [l-m-g]*

My Blade, My Life Chen Ming Hua Hong Kong 2828.24m Comfort Film Enterprises *V [l-m-j]*

The New South Hand Blows and North Kick Blows Hsiao Hao Hwa Hong Kong 2509.62m Jne Su Intl Film Co. *V [l-m-g]*

A Peculiar Show and Silly Plot Fan Cheng Film [H.K.] Co Hong Kong 2459.82m Jne Su Int Film Co., *V [r-m-j)*

Raging Bull Chartoff and Winkler U.S. 3541.69m United Artists [Aust] *V [l-m-f), L [l-m]]*

Squeeze [16mm] R Turner New Zealand 459m Sydney Filmmakers Co-op *S [r-m-j) O [unnecessary themes]*

[e] Previously shown in a reconstructed version on April 1974 List as **The Chinese Connection.**

For Restricted Exhibition (R)

Analyze Your Sax [16mm] Fleeten Films U.S 581.43m Esquire Films *S [l-m-g]*

And Dire Us, Our Daily Sex AEA Cinematographs, Italy/Spain 2063.71m Apollo Films, *S [l-m-g]*

The Boogey Man U. Lommel U.S. 2314.70m Filmways A'sian Dist. *V [l-m-g]*

A Clockwork Orange [resubmission **[e]** S. Kubrick Britain 3633.09m Warner Bros [Aust.] *V [l-m-j)*

Electric Blue 864 [withdrawal] Schipplow Britain, 50 miles Electric Blue [Aust.] *S [l-m-g]*

Every Inch a Lady [videotape] J and K Amers, U.S. 75 mins *O Film S [l-m-g), L [l-m-g]*

The Exterminator [e] M Buntzman U.S 2787.40m Warner Bros [Aust.]

Decision Reviewed: refused to register by the Film Censorship Board

Decision of the Board Upheld the decision of the Film Censorship Board.

[e] Previously shown on December 1980 list.

[c] Previously shown on December 1980 list.

The Fornicator [e] M Buntzman U.S 2787.40m Warner Bros [Aust.]

Decision Reviewed: refused to register by the Film Censorship Board

Decision of the Board Upheld the decision of the Film Censorship Board.

[e] Previously shown on December 1980 list.

[c] Previously shown on December 1980 list.

The Fulchrum [16mm] Not shown, U.S. 487m 14th Mandolin *S [l-m-g]*

Deletions: 4 6 metres [25 secs]

Reason for Deletions: *S [l-m-g]*

Tales of a High Class Hooker Nereidile Films U.S 1418.61m 14th Mandolin *S [l-m-g]*

Deletions: 26 7 metres [1[secs]

Reason for Deletions. *S [l-m-g]*

Three Degrees of Grey in Harlem Nursery D Reiter W Germany 2432.68m Filmways [A dam] Dist., *S [l m g]*

Deletions: 142 6 metres [5 m ns 7 secs]

Reason for Deletions: *S [l-h-g]*

Films Refused Registration

Ange Death [16mm]* Media Five U.S. 369.50m Fecal Communications *O [drugs]*

Britt Blazer [16mm] Not shown, U.S. 656.60m Esquire Films *S [l m g), O (sexual violence)*

Death Force [videotape] Mars Prods U.S 62 mins Videsk *V [l-s-g]*

The Rat Shit They Sell [16mm]. Skorpio Prods U.S 647.70m. Esquire Films *S [l m g], V [l-m-g]*

I Da Voodoo [videotape] Reel Images/V deo Yester year U.S. 86 mins Hollywood House Video *S [l-h-g]*

The Sex Executioner [16mm] AM Films International Sweden 774.90m 14th Mandolin *S [l-h-g]*

Films Board of Review

The Exterminator [e]. M Buntzman U.S 2787.40m Warner Bros [Aust.]

Decision Reviewed: refused to register by the Film Censorship Board

Decision of the Board Upheld the decision of the Film Censorship Board.

[e] Previously shown on December 1980 list.

[c] Previously shown on December 1980 list.

The Fornicator [e] M Buntzman U.S 2787.40m Warner Bros [Aust.]

Decision Reviewed: refused to register by the Film Censorship Board

Decision of the Board Upheld the decision of the Film Censorship Board.

[e] Previously shown on December 1980 list.

[c] Previously shown on December 1980 list.

FEBRUARY 1981

Films Registered Without Eliminations

For General Exhibition (G)

The Cecil and Mac Devlin Well Disney Prods [Buena Vista] U.S. 2785.14m GUO Film Dist.

Love in My Heart Davis Film Prods, Hong Kong 2486.70m. Hong Australia

The Miracle Worker P Aaron U.S 2677m Hoyts Dist.

Below the Titanic ITC Britain 3123.46m Hoyts Dist.

A Saturday Date Elegant Films Co Hong Kong 3345m Hong Australia

Seagull [135mm], B and R Cohen, U.S. 855.70m, Hemel McCoy Films

28 Years of Skiing [16mm] O Berrymore U.S. 273.39m Avec Vee

Wer Orphans Flature Co. Hong Kong/Vietnam 2314.78m Government Film Enterprises

Not Recommended for Children (NRC)

The Alternative Miss World. James Street Prods Britain 2482.03m Valhalla Films *O [sexual innuendo]*

Charlie Chan and the Curse of the Dragon Queen American Cinema Prods U.S. 2580.85m United Ar tists (Aust.) *V [l-g]*

The Competition Columbia U.S. 3490.22m Fox Columbia Film Dist *L [l-f]), O [sexual innuendo]*

Dog garden Naukasen India 4602m. SKD Film Dist. *V [l f]), O [adult theme]*

The Great Jubilee [16mm] Ming Chi Hong Kong 497.34m Chinese Cultural Centre *V [l-f-j]*

House of 72 Tenants. Shaw Bros Hong Kong 2789.65m. Jne Su Intl Film Co. *O (adult concepts]*

The Human Factor (videotape) O Preminger Britain 111 mins EVS Australia *L [l m l), O [sexual allusion]*

The Kung Fu Warrior. Golden Prime [HK] Hong Kong 2504m Comfort Film Ent. *V [l-f]*

La aventure Gaumont France 2786.14m Brighton Film Dist *V [l-l), S [-f-l]*

The Last Chase Canadian Film Cpanded U.S 2872.66m Roadshow Dist. *V [l-l), S [l-l-j]*

Love on the Big Country Chen Wen Hong Kong 2837.81m Eugo Film Co., *V [r-l-), O [emotional stress]*

Marilyn — The Untold Story Time-Life Films U.S 3235.51m Roadshow Dist. *O [adult themes]*

Murder Plot Shaw Bros. Hong Kong 2844.28m Jne Su Intl Film Co *V [l-r-g]*

O delinedinho na marinha ASPCA PC Portugal 2900m F Barroso *O [sexual allusions]*

Sargam Not shown India 3783m SKD Film Dist. *O [adult concepts]*

90t Ciosy H Weinstein U.S 2844.58m Fox Columbia Film Dist *L [l-h]*

Timberjack Ha Ping Film Co China 2468m, Hong Australia *V [l-f]*

To Kill the Big Vilain Not shown Hong Kong 2589m Golden Reel Films *V [l-f-g]*

On Mi Tai vellst eugenio Gaumont hells, Italy 2884.02m Brighton Film Dist *O [emotional stress]*

For Mature Audiences (M)

Adeus algarve adeus [Goodbye, Stark, Goodbye] Kalanda Films Int. Portugal 2800m F Barroso *O [adult concepts]*

As aventuras de felicadinho [The Days of Cabiria] Jose Prado P C Portugal 2800m F Barroso *O [adult concepts]*

As aventuras [The Pantheon Ed the Wealthy] Atlantes Filme portugal 2400m F Barroso *O [adult concepts]*

A outra mulher [The Other Woman] Not shown Portugal 2800m F Barroso *O [adult concepts]*

Big Boss of Shanghai Li Wei Motion Picture Co., Hong Kong 2849.38m Golden Reel Films *V [l m g]*

Big Number Kung Wang Yean Hong Kong 2765m Mandarin Cinema. *S [l-m g] V [l m g]*

The Brothers Europa W Germany 2733.02m Filmways A'sian Dist *O [incest]*

The Challenger Lu Wei Motion Picture Co. Hong Kong 2505.42m Golden Reel Films *V [l m-g]*

Fort Apache, The Bronx 7ime Life U.S 3348.56m Roadshow Dist. *V [l-m-f], L [l m f]*

The Bloody Tower L Mingtic Hop Hong Kong 2875m Mandarin Cinema *V [l m g]*

dad a Last of Kung Fu Lo Wei Motion Picture Co 2502m Golden Reel Films *V [l m-g]*

High Price Golden Prime [HK] Hong Kong 2593m Comfort Film Ent. *V [l-m-f]*

The Howling [a] Avco Embassy U.S 2454.14m Hoyts Dist

Kung Fu Genius Golden Films [HK] Hong Kong 2917m Comfort Film Ent *V [l-m-f]*

Loving Couples Time Life U.S 2649.38m Roadshow Dist *O [adult concepts]*

Pornggedi Pascal Lellos Greece 2605.90m Apollon Films *V [l-m-f]*

Reunion in the Rain Elegant Films Co Hong Kong 3437m Hong Australia, *V [r m]]*

Rustlegrass Essex Films Pty Ltd Australia 2852.63m GUO Film Dist *V [l-m-g]*

Shaolin Abbot Shaw Bros Hong Kong 2379.41m Jne Su Intl Film Co *V [l-m-g]*

Sphinx Schsiner-O'Toole U.S 11m sain 3236.61m Warner Bros [Aust.] *V [r-f-g]*

Tortura de mas Not shown Portugal 2900m F Barroso *V [l m]], O [emotional stress]*

Two on the Road Golden Films [HK] Hong Kong 2311m Comfort Film Ent. *V [l-m-g]*

Um marrido Malhara Hsiao Ing Mo Hong Kong 2565.70m Golden Reel Films. *O [adult theme]*

Wins Blood Harold K Fitzgerald U.S. 2300.35m European Film Dist. *V [l-m-f], S [l-m-f]*

[e] See also under "For Restricted Exhibition and "Films Board of Review

For Restricted Exhibition (R)

Almost Human Dreis Film Prods U.S 2537.61m The House of Dare *V [l m g]*

The Brothers W Cheung Hong Kong 2454.14m Golden Reel Films *V [l m-g]*

Chelsea Girls [16mm] [pre-censor cut] Factory Films, U.S. 1074m Ve tia Re Films *O [adult concepts drugs]*

Clockwork Erotica Second/Contrachamps France 2342.58m Filmways A sian Dist *S [l m g]*

Come Play With Me 2 Elite Film Switzerland 2300.47m Filmways A sian Dist *S [l m-g]*

Cruel Passion [British version] [videocassette] [a]- C Engel Britain 83 mins Video Brain *S [l m-g]*

Dangerous Crossing Da dig Films [HK] Hong Kong 2864m Comfort Film Ent. *S [l h-g], V [l m g]*

Deseje carnal [A Strange Love] Not shown Portugal 2800m F Sat ese *S [l m g]*

Erotic Sex Games A trames and Sam Films France 2314.70m Bake Films *S [l m-f]*

Eyes of a Stranger [a] Georgetown Prods U.S 2312.50m Warner Bros [Aust.]

The Howling [c] Avco Embassy U.S 2454.14m Hoyts Dist *S [l m g), V [l m-g), O [humour]*

Involuntary Birds [16mm] Not shown U.S. 734.85m 14th Mandolin *S [l-m-g]*

Meade Topless [16mm] u Meyer U.S 647.23m Regent Films Dist *S [l m g]*

Panty Party [16mm] Not shown U.S 838.26m 14th Mandlo *s S [l m g]*

Phantasy [a Prologue] ASC Britain 60 mins, Video Bra *S [l m-g]*

Pornography in Hollywood [2nd reconstructed version] [S Carly U.S 1509.86m 14th Mandolin *S [l-m g]*

Prison Babies Weiler and Assoc. U.S. 2342.56m Cinemex Films *S [l m g), V [l-m-g]*

Ramanas Hai Hsi Co Hong Kong 2638.48m Lilland *S [l m g]*

Slave of Pleasure [pre-censor cut] d Cor sea U.S., 1310.79m A Z Associated Theatres *S [l-m-g]*

There was a Little Girl G Grevet U.S 2272.47m Cine ema E m *S [l-m-g], V [r m-g]*

The Thundering Mantis [a] East Asia (HK) Film Co Hong Kong 2534.30m Jne Su Intl Film Co. *V [l-m-g]*

To Kill a Mastermind d Shaw M Fong Hong Kong 2700m Ace Su In Film Co. *V [l-m-g]*

[e] Previously shown on March 1976 list.

[d] See also under "Films Refused Registration" and "Films Board of Review"

[c] See also under "Films Refused Registration" and "Films Board of review"

[e] Previously shown on November 1979 list

[f] Previously shown with a limited cuts to a version passed no 2565.71m [Je y 1980 list]

Films Registered with Eliminations

For Restricted Exhibition (R)

Analyze Your Sax [16mm] **[a]** Fleetes Films, U.S., 581.43m 14th Mandolin *S [l m-g]*

Deletions: 4 5 metres [25 secs]

Reason for Deletions *S [l-m-g]*

Army of Lovers or Gevolt of the Pomerol [16mm]: R. Vm Southern TV [Australia] U.S. 1073m G Rowe *S [l m]] O [transsexuals]*

Deletions: 13 metres [1 min 11 secs]

Reason for Deletions *S [l-m-g]*

The Girl in Room 2A W Rose Italy 2286.82m The House of Dare *V [l m g]*

Deletions: 18 6 metres [25 secs]

Reason for Deletions *V [l-m-g]*

One Last Scene [pre-censor cut] J Ender U.S., 1815.74m 14th Mandolin *S [l-m-g]*

Deletions: 4 5 metres [1 sec]

Reason for Deletions. *S [l-h-g]*

[e] Previously shown in a pre-censor cut version [January 1981 list]

Films Refused Registration

Britt Blazer [16mm] Not shown U.S. 656.60m 14th Mandolin *S [l m g), O (sexual violence)*

Eyes of a Stranger [e] Georgetown Prods U.S 2312.50m Warner Bros [Aust.] *V [l h-g]*

The Hardest They Fell [pre-censor cut] [16mm] Scorpion Prods U.S 661m 14th Mandolin *S [l-m-g), V [l m-g]*

The Salesgirls [16mm] Not shown U.S 824.36m 14th Mandolin *S [l h g]*

Widow of Blaqsiss [16mm] Not shown U.S 835m 14th Mandolin *S [l h g]*

Woman of Vengeance [16mm] **[d]** Not shown U.S 627.70m Austrat Distributors *S [l-h-g]*

[a] See also under "For Restricted Exhibition and Film Board of Review

[d] Previously shown on March 1975 list

Films Board of Review

Angel Death [16mm] **[a]** Media Five, U.S 369.50m Fecal Communications

Decision Reviewed: Refused to register by the Film Censorship Board

Decision of the Board Upheld the decision of the Film Censorship Board

Eyes of a Stranger [a] Georgetown Prods U.S 2312.50m Warner Bros [Aust.]

Decision Reviewed: Refused to register by the Film Censorship Board

Decision of the Board Register R"

The Howling [c] Avco Embassy U.S 2454.14m Hoyts Dist

Decision Reviewed: "R" registration by the Film Censorship Board

Decision of the Board: Register M

[a] Previously shown on January 1981 list.

[b] See also under "For Restricted Exhibition and "Films Refused Registration"

[c] See also under "For Mature Audiences" also "For Restricted Exhibition"

Note: The title is changed from **The Great Sandini** to **The Gift of Fury** [May 1981 list] has reverted to **The Great Santini**

The film shown as **Vice Squad** September 1980 list] has been altered to **Naked Playgirls** ★

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Television NEWS

Newspaper Ownership

Television has been blamed for the decline of newspaper reading since 1956. This theory was put forward by Tom Ferrell, assistant general manager of John Fairfax and Sons Ltd, at the Norris Inquiry into newspaper ownership and control in Victoria.

In fact the only Melbourne newspaper to suffer a fall in circulation since 1956 is *The Herald*, which now sells 55 000 copies less than it did in 1956. The Herald organization owns HSV 7.

Sara Dane

The $1.5 million series **Sara Dane** based on the novel by Catherine Gaskin, is well into production. Executive producer Jock Blair expects filming to be completed in June, and the series ready for screening later this year.

The Network Ten-South Australian Film Corporation co-production stars little known actress Juliet Jordan in the title role. Location work is being done at a reconstruction of old Sydney Town on a site several kilometres south of Adelaide. Interiors are being shot at the SAFC's Hendon studios.

Industrial Action

The threat of industrial action which could have disrupted production of series such as **The Sullivans**, **Cop Shop** and **Prisoner** has been averted — temporarily at least. Meetings of 6000 actors (members of Actors' and Announcers' Equity) in Victoria and New South Wales called off planned meetings to review a new offer from the Federation of Australian Commercial Television Stations (FACTS) on residual payments.

Meanwhile, a dispute which threatened the future of the children's favorite Humphrey B. Bear, has been settled. Adelaide's Channel Nine, makers of the **Here's Humphrey** pre-schoolers program, was at loggerheads with the South Australian branch of the Writers Guild over a pay claim by scriptwriters.

The writers, who walked off in November, claimed an increased payment for scripts and residuals. They settled for a flat payment of $140 a script with no residuals. Actors who refused to work with scripts not written by Guild members, forcing suspension of production in January, accepted a $20-$30 pay rise, but didn't resume work until the writers' claim was resolved.



Humphrey B. Bear, star of ***Here's Humphrey*** *which was at the centre of an industrial dispute*

Ratbags

Hal McElroy, co-producer of Peter Weir's **The Last Wave** and **Picnic at Hanging Rock**, has teamed with director John Eastway (**Normen Gunston Show**) to make a new comedy series for Network Ten. The series will be called **Ratbags** and features Melbourne comedian Rod Quantock.

A network executive described the series as "a spoof on virtually anything that's going on in contemporary Australian life." It will feature a variety of comedy sketches and musical interludes with Quantock as linkman. Production is expected to start in Sydney in mid-May.



Gil Gerard in ***Buck Rogers in the 25th Century*** *recently named the most violent prime-time show on U.S. television*

Violence on Television

The National Coalition of Television Violence has named the series **Buck Rogers in the 25th Century** as the most violent prime time show on U.S. television. (It is being screened locally on the Nine Network.)

The NCTV claims research proves there is a link between television and real life violence. It also claims that by the time a child is 14, it has witnessed something like 11 000 murders on television.

Public Access

The Public Broadcasting Association is seeking public access to Channel 0/28 on a share basis. Judi Sieck, administrator of Melbourne's Open Channel, one of about 40 public access radio and television groups in Australia, says the Government had already agreed to call for public access station licences later this year. And the Independent and Multicultural Broadcasting Corporation has agreed to test transmissions on Channel 0 in Melbourne and Sydney.

It is hoped this will lead to a licence being granted for the operation of a public access television station in the two cities — on Channel 0 or a separate channel. The chairman of the PBA's television sub-committee, Brian Welsh, says public access television would cost only $4 for each home with television compared to $15 for multicultural television, $25 for the ABC and $80 for commercial stations.

If legislation allowing channel sharing is not introduced in the autumn session of parliament, the PBA believes it could be 1982 before the question is again considered.

Neville on 9

Richard Neville, outspoken "angry young man" of the 1960s and former editor of the controversial London magazine *Oz*, is having talks with the Nine Network about compering his own talk show. Neville's appearances on the **Mike Walsh Show** have been well-received and he is optimistic about his plans.

Australian Broadcasting Tribunal

The Australian Broadcasting Tribunal could force commercial television stations to screen more children's drama. Since the introduction of the ABT's "C" classification two years ago, none of the commercial stations has made a television drama for children.

The ABT's children's programs committee, headed by Dr. Patricia Edgar, has proposed that commercial stations in each capital city be required to screen at least six hours of children's drama each week in the first year of a quota system — then 10 hours in the second. Naturally, the stations aren't too keen. The economics of children's viewing times would make forced production of drama for children a financial burden.

The ABT has introduced a new classification for children's programs, "PRG", which stands for "Parental Guidance Recommended". The new classification follows a survey by the ABT which found that the previous "A" (short for "Not Recommended for Children") was confusing. Programs classified "PRG" must not be programmed between 6 a.m. and 8.30 a.m. or 4 p.m. and 7.30 p.m. or between 6 a.m. and 7.30 p.m. on weekends.

The Tribunal is also believed to be considering a new "X" classification, which allows screening of programs previously unsuitable for commercial television.



Dr. Patricia Edgar, head of the ABT's children's programs committee

Cable Television

Submissions to the Australian Broadcasting Tribunal on cable television closed on March 18. More than 200 parties lodged submissions, among them local groups representing commercial television interests, consumer and action groups and equipment suppliers. There are also submissions from overseas groups — the U.S., Japan, Canada and Britain.

The ABT will make its recommendations to the Government and make public details of submissions not subject to requests for confidentiality.

Holiday Island

Crawford Productions has started production on **Holiday Island**, its first series for the Ten Network since **The**

Box The family adventure series will be filmed on location in Queensland's Whitsunday Passage and at Ten's Melbourne studios.

Nick Tate who has been working in London and Hollywood will return to Australia to take a leading role in the series. British actor Steven Grives, who is working on **Sara Dane** and appearing in the series **The Flamberds** will also join the cast which includes award-winning young actress Tracy Mann, Peter Mochrie, Frank Wilson, Caz Lederman and Marilyn Meyo.

New Children's Show

The ABC has taken the unusual step of obtaining first option on a television series produced outside the Commission. The proposed 13 part children's show is to be made in Perth by Barron Films which is run by the former director of the Perth Institute of Film and Television, Paul Barron. Titled **Penalty Kick**, it is the story of three young boys — Australian, Italian and Yugoslav — growing up in a tough, working-class environment.

Paddy Conroy, director of children's and young people's programs, says the ABC will have first option to screen the series in Australia while Barron Films retains the series for overseas sale.

In General Practice

James Davern, formerly of the ABC's drama department (**Rush** being among his achievements), is working on a 26-part series for the Seven Network.

Produced by JNF Productions and tentatively titled **In General Practice**, it concerns the work, in a small country town, of two doctors and a vet.

A pilot is in production in and around Sydney and stars Lorrae Desmond, Penny Cook, Shane Porteous and Grant Dodwell.



Scene from the ABC's ***Levkas Man***

Levkas Man

The ABC's six-part adaptation of the Hammond Innes thriller *Levkas Man* made its debut on March 15. A co-production between the ABC, Studio Hamburg and Britain's Portman Productions, it was filmed on location in Greece last year. The series stars Robert Coleby, Marius Goring and Ferdy Mayne.

Cricket Rights Resolved

The ABC has won the right to televise test cricket in opposition to the Nine Network. This follows an out-of-court settlement between the ABC, the Australian Cricket Board and three companies in the Kerry Packer group, PBL Marketing Pty Ltd, World Series Cricket Pty Ltd and Publishing and Broadcasting Ltd.

In a Federal Court action, the ABC had alleged that an agreement between the ACB and Packer's companies — which gave the Nine Network exclusive rights to televise major cricket matches for three years from the 1979-80 season — was in breach of the Trade Practices Act.

The out-of-court settlement means that, for a fee believed to be around $500,000, the ABC will be able to televise all test cricket to country areas and the test sessions of play to all capital cities. Packer's Nine Network will retain exclusive rights to the Benson and Hedges Cup series, the McDonald's Cup series and the limited-over competition between the sides.

The settlement applies only to the end of the 1981-82 season, after which the ACB will invite bids from all commercial networks and the ABC.



Jeff Thomson bowling, which will soon be covered by ABC cameras as well as the Nine Network's

New Talent Show

Channel 10's new talent show, **Search for a Star**, has earned glowing reviews in its first few weeks on air. Hosted by Jimmy Hannan, the program aims for a polished product and stages full dress rehearsals unlike Nine's long-running **New Faces**.

The producer of **Search for a Star** is Garry Jones and musical backing is provided by an 11-piece orchestra conducted by Johnny Hawker. Judges on the program include Ian 'Molly' Meldrum, compere of the ABC rock show **Countdown**, retired entrepreneur Kerry Brodziak and singer Judy Stone.

Gyngell into Film Production

Bruce Gyngell, chairman designate of the Independent and Multicultural Broadcasting Corporation, plans to leave his $60,000-a-year position when his contract expires in May. Gyngell plans to set up a film production company.

Gyngell was contracted for 12 months as a consultant to the Special Broadcasting Service, under which the IMBC has been operating, while awaiting legislation to be passed making it a statutory authority. Gyngell said he hoped to continue an association with multicultural television, but was "looking at other options". He told the *Financial Review* that he had never intended being with the IMBC forever.

After working for Lew Grade in Britain, Gyngell returned to Australia in 1978 to become chairman of the Australian Broadcasting Tribunal. He left the ABT last year to launch multicultural television.

ABC Successes

The ABC is considering a second series of **Patrol Boat**, following overseas interest in the program. The ABC has also sold its 1979 children's series **Top Mates** to nine countries so far.



Don Lane, who will make his first screen appearance in ***Leonski***

Lane into Film

Channel Nine variety show compere Don Lane is to make his first film appearance with a role in **Leonski**. Production of the Melbourne-made film is scheduled to start in August. Lane will play a U.S. army major.

From Bathurst to Daytona

An Australian television crew from Sydney's Channel Seven was called in by one of the largest television networks in the U.S., to assist in a three-hour national telecast of the Daytona 500 motor race. The CBS network engaged the team, led by engineering director Geoff Healy, to install and operate a system similar to the one used in Seven's telecast of the Hardie Ferodo. Accompanying Healy were development engineer John Porter, helicopter pilot Terry Lee and three technicians.



Sam Wells (Brian Harrison) and Andy Epstein (Arthur Sherman) in ***Punishment*** *which was recently shelved due to low ratings*

Ratings 1981

The first victim of poor ratings in 1981 was Digby Wolfe's **Oz '81**, based on the U.S. magazine program **Real People**. It suffered problems from the start, particularly in Melbourne where ATV-10 censored some of the segments.

After two episodes of the proposed 13-part series, the Ten Network brought down the boom. Wolfe is now working on plans for a daytime variety show to challenge Mike Walsh, no doubt again for Channel 10.

Next to collapse under a hail of poor ratings figures was **Punishment**, the prison drama which was a spin-off of Ten's successful **Prisoner** series. Programmed in an 8.30 p.m. timeslot on Saturday nights, Punishment peaked at a rating figure of eight after four screenings. The 26-part series which cost more than $2 million, starred Mike Preston, Barry Crocker, Ken Wayne, John Ewing, Arthur Sherman, Brian Harrison and Michael Smith, among others. It is expected to be re-launched later this year.

At Channel Seven, the sun has set on the comedy series **Dolly at Dawn**, packaged for the network by RS Productions, makers of **Kingswood Country**. By the end of the first ratings survey, it was clear the series, set in a newspaper office, was not working.

Mike Willesee continues to battle for survival in his 7 p.m. timeslot. The failure of his light entertainment format to attract viewers forced a hasty reversion to a harder line, with Willesee shouldering much of the responsibility for interviews. At the time of writing, it appeared he was back on the road to safe ratings.

Any program with a similar ratings problem might have been dropped or at least relegated to another timeslot. But Willesee's company, Transmedia, is contracted to Seven for another two years and the contract stipulates that the program will be seen at 7 p.m. Rather than pay out Willesee, Seven is determined to persevere — for the time being, at least.

The first ratings survey for 1981 gave Channel Nine a clear lead in Melbourne and Sydney, with Channel 10 the big improver coming in second. Channel Seven rated third in each market, followed by the ABC hovering around a figure of 10, while Channel 0/28 averaged around 3.



Dolly at Dawn *another victim of poor ratings*

Advertising on 0/28

Multicultural television channel 0/28 is planning the introduction of advertising — in blocks rather than spots, as is the practice on commercial stations.

Bruce Gyngell, chief executive of the channel, is hopeful that legislation will be passed soon allowing Channel 0/28 to take advertising. Gyngell says advertising will enable 0/28 to become self-sufficient within three years.

NY Pans Lane Show

The Don Lane Show, now screening in Lane's hometown of New York on cable television in a 1 a.m. timeslot, was recently reviewed by the Murdoch-owned *Village Voice*. The writer, James Wolcott, said it was:

"one of the lackiest shows of all time. If you're in the right groggy mood, **The Don Lane Show** seems like a grotesque parody of showbiz glitz, with toothy crooners in gold chains and spiffy boots doing bang-up Vegas numbers on sets that look like they've been left over from a small town beauty pageant.

Bert Newton was described as "a smooth pixie who enjoys playing key and Lane's interviewing technique as:

"His questions aren't textured with brush-ups from the real world — he seems to have spent his entire life in a phone book waiting for his agent to call." ★

Channel 0/28

John Langer and John Goldlust

In late October 1980, amid a blaze of publicity that hailed the event as a bold and innovative development in broadcasting, Australia's newest television network was launched. Under the direction of Bruce Gyngell, formerly a leading commercial television executive in Australia and Britain, and most recently the embattled chairman of the Australian Broadcasting Tribunal, multicultural television opened its regular transmissions on Channel 0/28 in Sydney and Melbourne.

Brushing aside the serious transmission problems in Sydney and the ambiguous institutional status of the Independent Multicultural Broadcasting Corporation (the projected government-funded body that is to run the network), the enabling legislation for which was blocked in the Senate and has still to be passed, Gyngell enthusiastically marked the opening of the service as 'the most significant event in Australian broadcasting history".

In reporting the opening, most journalists and television critics did not fail to mention the negative reactions of a few, but, in the main, they also warmly praised the "opening up of the Australian airwaves" to a wide range of European films, dramas, situation comedies and variety shows, broadcast in their original language with English sub-titles. Previously these had had no chance of finding their way to the Australian viewer, given the established policy of the local networks of importing, almost exclusively, British and American material.

Certainly, it would be narrow-minded ethnocentrism to condemn the potential broadening of the Australian television viewer's experience to include films by acclaimed European directors, lavishly produced costume dramas from Eastern Europe and other kinds of fascinating programs that potentially provide cultural insights into historical and contemporary lives and perspectives of people in societies from which a sizeable proportion of the Australian population originates.

It is certainly pleasant and stimulating to be able, nightly, to tune in to a film by Bernardo Bertolucci or Rainer Werner Fassbinder, or to a situation comedy from France or Greece that is not necessarily constrained by the tired cliches and formulae that typify the endless stream of mediocre fare that has dominated Australian airwaves for the past 25 years.

Yet, it seems pertinent to critically examine the broader social and political implications of the establishment of multicultural television in Australia. From the composition of its programming content and structure of presentation, what version of multiculturalism is Channel 0/28 seeking to promote? And as a new element of the broader phenomenon of television, exactly how different is this "innovative" multicultural form from the commercial or ABC variety?

Packaging Multiculturalism

The most vocal criticism of Channel 0/28 has come from executives of the commercial and ABC stations for what would appear to be motives of self-interest — a fear of the potential decline in the proportion of the television audience they draw — and from spokespersons from the ethnic communities. The latter have concentrated on the discrepancies between the linguistic breakdown of Channel 0-28's programming and the numerical distribution of particular ethno-linguistic groups in the Australian population.

To counter these sorts of objections, Gyngell has presented two arguments. Firstly, the pool from which Channel 0/28 can draw its programs is limited by what is available and suitable, and this does not necessarily correspond to the relative numerical strength of particular ethnic communities in Australia. Secondly, and perhaps more importantly, the over-arching policy aims of the IMBC is not specifically directed towards providing television programs that will satisfy the linguistic and cultural longings of each immigrant group separately. Rather, if one examines the public statements made by Gyngell, and the published reports of the advisory body set up by the Federal Government to present guidelines for operating multicultural television, one finds a consistent reiteration to the effect that the new service should

> "televise multicultural programs in community languages and English that appeal to, entertain, inform and educate both ethnic communities and the broader community "

There is a strong emphasis on the notion that the programs broadcast by Channel 0/28 must be "accessible to the community at large".[1] This is to be achieved by a strategy that attempts to develop a "core audience" for each program drawn from a particular ethno-linguistic group *and* from the "general community". Thus, it is suggested that, for example showing a Federico Fellini film will attract an Italian audience, who will watch because the Italian language is being spoken, and a film buff audience who will tune in because it is the work of a famous and internationally-respected director.

What becomes clear is that the Government's and the IMBC's idea of what is meant by "implementing" a policy of multiculturalism and that held by many members of ethnic communities in Australia are significantly different. This highlights a problem underlying the entire discussion, namely that the term "multiculturalism" is one of those social scientific neologisms that has drifted into the general social discourse, replete with sufficient fuzziness and ambiguity to allow it to mean radically different things to different people.

I don't wish here to enter into the debate about what multiculturalism *really* means, but rather to point to the role played by the institutionalization of multicultural television in its present form in facilitating the present









The "faces" of the family of man images from the 0/28 channel promotion

1 This is "Recommendat on One" in *Programming for the Multicultural Television Service — Objectives and Policies* Third Report of the Ethnic Television Review Panel. Australian Government Printing Service. Canberra. 1980.

2 Part of "Recommendation Two" of the above report.

Television's Family of Man

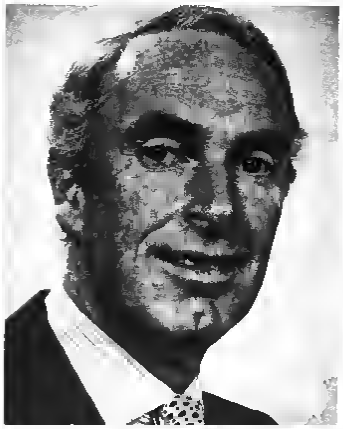
government's aim of promoting and establishing their particular meaning of the term in the general consciousness

As noted in a recent article, the Liberal-National Party's way of dealing with multiculturalism reflects their general "systems management" approach to social and political issues. In a number of speeches Prime Minister Malcolm Fraser has called for the development of a multicultural attitude in Australia:

> "This call indicates that the Government is still arguing from an integrationist position which holds that multiculturalism has not yet occurred and is merely an attitude to be constructed, managed and then interpreted publicly. In effect, this is ignoring the actuality of social relations and leads the Government to behave as if the setting up of a government policy establishes or legitimates the possibility of the form of social relations associated with a multicultural society."[3]

Multicultural television, in this context, is not there merely to register the polyethnic nature of Australian society, but to represent a central, institutional entity whose role is to give material reality to the Government's version of multiculturalism. This is implicit in Bruce Gyngell's statement that "multicultural television is both an idea and an ideal".[4] Multiculturalism is not yet a reality, but it is to be established as such, and Channel 0/28 is to play a vital propagandizing function in packaging it. From this perspective, a specific and politically-loaded version of the concept multiculturalism,

> "becomes the province of only certain people to be dealt with in only certain ways in order to 'produce and sell' a product for some sort of official public consumption."[5]



Bruce Gyngell, chairman designate of the Independent and Multicultural Broadcasting Corporation

Unity in Diversity

To begin to understand Channel 0/28's version of multiculturalism and how this fits with government policy, it might be useful to divide the broadcast material into three categories: the programs imported from a variety of countries which make up the majority of material shown each night; the programs specifically produced by Channel 0/28 in Australia, including the news, **S.C.O.O.P.**, and **Cabaret**, and the material that falls in and around all the programming — the links made by presenters, station identification advertisements, and program previews. These last two areas may provide the most comprehensive clues to the strategies used to transcribe and encode multiculturalism as a concept for television. The fragments of the total broadcast time can be read as a meta-discourse about the channel itself. They represent something of how the channel sees itself and defines its institutional and, by implication, its political role.



Host of S.C.O.O.P. Xavier de Barcenas and executive producer Mary Doulton

Indigenous pieces of programming have a crucial place in the thematization and mythologization of the concept multiculturalism. On initial viewing, these fragments enter the broadcast as merely part of the overall flow, integrated as part of the evening's entertainment. But it can be argued that they are what critically structure and constitute Channel 0/28's discourse on multiculturalism. These fragments work to comment on and situate the other pieces of programming into a particular hierarchy of significance, which operates to construct a particular stock of knowledge about Australian multiculturalism.

Take, for example, the advertisement that 0/28 uses for channel promotion. This is short, well-produced — some would say slick — with accompanying song/jingle, in true advertising style, pointing out the virtues of Australia as a place where individuals "from all the different nations ... come to start a new life, come to be free". Without providing a detailed breakdown of the structure of the commercial, a number of elements can be extracted and examined to give some indications the direction the concept of multiculturalism takes, and its ideological resonances.

Part of the commercial is made up of a series of shots of smiling faces, distinctly and pointedly "ethnic" in appearance: the Asian, the black, the Mediterranean, the Anglo-Saxon. On the soundtrack is a middle-of-the-road song with nicely-balanced harmonies and a lilting, but not too forceful, rock beat. One phrase stands out and, in a sense, punctuates and holds together the rest of the lyrics and the sequence of images: "0 — a whole world of people". This is the catch-phrase, the hook by which the channel has entered the public arena and made a space for itself as different and unique in the context of Australian television broadcasting.

This is also the phrase that encapsulates Channel 0/28's version of multiculturalism as "the great family of man". It is the point of entry into what Roland Barthes has described as the myth of the human community which serves to proclaim the "unity of the species ... amply moralized and sentimentalized".[6]

This myth is presented in two ways: the sequence of shots of ethnic faces asserts differences among human morphologies where exoticism is insistently emphasized with a display of the variations of racial "types" — skin color, skull shapes, costumes and customs are projected in quick succession. The "world of people" is established as plural, diverse, infinitely variable in its shape, size and demeanor. Then, from this plurality and diversity, a type of unity begins to emerge. The audience is prepared for this unity even as the ethnic faces are shown: the faces are smiling in the same way, are framed by the camera in the same way, are given more or less equal time on the screen and are linked by the same song.



'Mateship' at 0/28: from promotion

At a certain point in the commercial, the images of faces are replaced by the images of moving bodies, all joined hand in hand. The camera, rather than capturing each face in isolation, peers down at these figures formed in an inwardly/outwardly moving spiral as they dance around. As the commercial nears its end, this circle of dancing bodies viewed from "on high" is in turn magically encircled by a thick deep blue line — significantly, an essential element of the graphic used by Channel 0/28 as its public





0/28 presenters Basia Bonkowski and David Stratton.

3 Lois Foster and David Stockley, 'Multiculturalism in the Australian Context', *The Australian and New Zealand Journal of Sociology*, 16(2) July 1980, p. 110.

4 From the transcript of a speech delivered by Mr Gyngell to the Sydney Rotary Club at Tattersalls on November 18, 1980.

5 Foster and Stockley, *op. cit.*, p. 111.

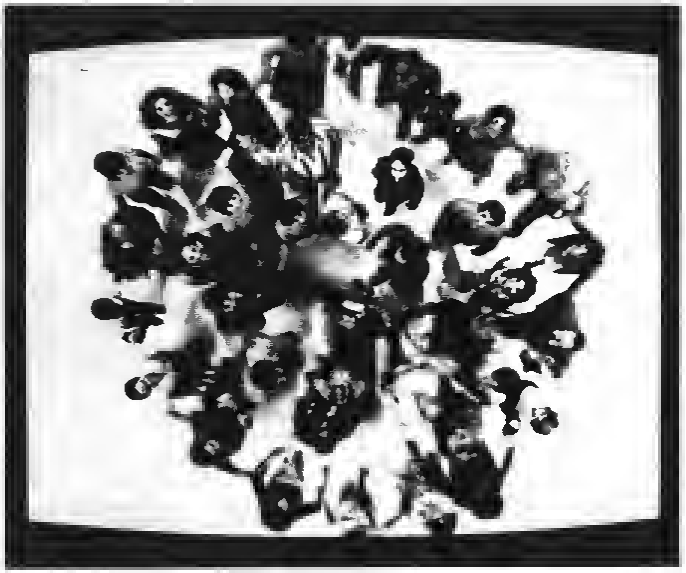
6 R. Barthes, *Mythologies*, p. 100.

logo. In this sequence, the "world" of Channel 0/28 encircles the preceding diversity literally, making of it a "world of people" which is held out as a coherant, unified, harmonious *whole*

It is at this juncture that the channel most fully declares its intentions, where it mobilizes and inscribes its social function simply to unify ostensible diversity, to create harmony out of difference, in essence to integrate. Beneath this apparent heterogeneity is posited a unity and the implication that "diversity is only formal and does not belie the existence of a common mould"[7]

One of the principal aims of multicultural television, then, is to provide an inventory of this diversity — the voices that speak "in their own language", the variety of customs and the unfolding parade of nationalities — but, in the final analysis, to demonstrate that this diversity is really illusory and not to be taken too seriously. By focusing on those aspects of human behaviour deemed to be universal, the world *can*





Above and right: the camera pulls back on the circling bodies in the 0/28 commercial

be thought of and constructed as "just people" who can be joined together hand in hand notwithstanding outward signs of difference, everyone is united in a great family of man.

By subscribing to and promoting the myth of the human community, Channel 0/28 can utilize the concept of multiculturalism without undue interference from the social and historical realities of ethnicity. Once multiculturalism as a concept is constituted as "a whole world of people", it suppresses what Barthes calls the determining weight of history

> "We are held back at the surface of an identity, prevented by sentimentality from penetrating into this ulterior zone of human behaviour where historical alienation introduces some 'differences' which we shall here quite singly call 'injustices'"[8]

In this way, the "real" structured relations between migrant cultures and the host culture, and the internal contradictions within particular linguistic groupings, can be ceaselessly glossed over or ignored completely. The surface immediacy and the phenomenal multiplicity of the ethnic worlds in which multicultural television traffics, makes available a particular kind of order and knowledge whereby the direct and marked intervention of the *real* unities (of class, power, regionalism, linguistic variability, exploitation, conflict) are forever held at bay through the integrative coherence proclaimed by this myth. The world of people is also the world of consensus and consent.

In this context, some significance can be read into the fact that **Forum**, an 0/28 public affairs production concerned with such issues as migrants and the law, migrants in Australian industry, the children of migrants growing up in Australia and the problems of migrant women, disappeared after only a run of about six programs, while **Cabaret**, a light entertainment variety show with plenty of "ethnic" dancing and singing, has survived untarnished. This is not an unexpected development, given that the pre-broadcast report on programming guidelines specifically lists the appeal and entertainment functions for the new service before those of information and education.

Forum, despite its own brand of superficiality, inherent in these types of current affairs programs, at least gave some indication, however brief, that the family of man was less than a harmonious one. **Cabaret**, on the other hand, like the 0/28 commercial, sets out to survey diversity but then to imply that this diversity can be unified into a whole — even if this is only within the harmony of the program. Its structuring theme is the multicultural menu: something for everyone which will "satisfy" both particular ethnic groupings and the community in general. Greek national dancers, German baritones or Portuguese crooners have equal air-time and an equally warm and enthusiastic reception by the host who skilfully orchestrates this diversity into a flowing "unity" which is the unity of the program and "[illegible] of the species" simultaneously.

By concentrating on and promoting the most visible and readily identifiable aspects of ethnicity, the unification of difference is not difficult to achieve. The complex meaning of ethnicity never has to be confronted or struggled with. Multiculturalism, in this sense, can always remain safely contained in "a whole world of entertainment", to be identified and consumed easily, without discomfort, precisely the major function of television in general as a "mass" medium.

No deeper understanding of ethnicity can be produced, merely recognition of the world as we have already come to appropriate it — as "people", as "entertainment". As a result, instead of breaking down ethnic stereotypes as multicultural television claims to be doing, the unintended consequences of this approach may be in fact to reproduce and re-present them, possibly hardening them further in the consciousness of the host culture.

If unity in diversity is postulated it follows logically that certain forms of cultural expression will have a universality of appeal across cultures. There are no real obstacles to understanding and enjoyment if particular human activities are cast as universals. "man is born, works, laughs and dies everywhere in the same way"[9] From this perspective, all that is required is that the language barrier be broken down with the right translation. The problem is defined as linguistic not cultural and is thus easily solved by the extensive use of sub-titles.

Just as certain universals escape the determining weight of history, so too do certain forms of cultural expression. Eternal and lasting truths can be found, according to this view, in the

Concluded on p 205

7 Barthes *Ibid*, p. 100



Paul Griffiths hosts a panel discussion on the relationship between migrant women and the women's movement from the defunct Forum

8 Barthes, *Ibid*, p 100

9 Barthes *Ibid* p 100

A Town Like Alice

Jill Kitson

In 1950, when stories of personal heroism during World War 2 were bestsellers in the bookshops and cinemas, and when Australia was still recovering from the shock of defending itself against Japan, Nevil Shute published *A Town Like Alice*. The book became a bestseller and, in 1956, was made into a film.

Now, it has been made into a six-hour television series for the Seven Network, with investment from the Australian Film Commission and the Victorian Film Corporation. What makes the story wear so well?

A Town Like Alice is about a young typist from Britain, Jean Paget, who, like other Englishwomen and their children, is taken prisoner by the Japanese in Malaya in 1942. They are forced to march for nearly eight months before being allowed to settle in a village. There, they work in the paddy fields until the end of the war. Through the hardships and tragedies of their long trek, Jean — the only member to speak Malay — displays extraordinary qualities of courage and determination that help the group to survive.

After the war, Jean comes into a legacy which she uses to ease, once again, the hard lives of fellow-women — firstly, by having a well dug for the village women she lived among in Malaya during the war; secondly, by transforming the Australian outback township of Willstown, from a place where "there's nothing for a woman except the wash-tub", into a town where women can live happily — into "a town like Alice".

The wartime Malayan story was based on the experiences of a Dutchwoman in Sumatra; the post-war Australian story was based on Shute's theories about populating the outback — in particular, the northern Gulf region most vulnerable to invasion from the north.

The two parts of the book are linked by Jean Paget's love story. In Malaya she meets a Queensland stockman, Sergeant Joe Harman, a larrikin hero who is prepared to risk his life to get medicines, soap and meat to the band of women, and then to steal some chickens for them from the local Japanese commander. When Jean undergoes a brutal interrogation about how the women got the chickens, Joe confesses. His punishment is to be nailed and beaten unconscious. Jean, forced to watch, believes he is dead, and only learns that he survived his crucifixion when she returns to Malaya six years later.

Once Jean and Joe are reunited — a climax Shute manages to spin out by having Joe go to England in search of Jean at the very time she arrives in Australia in search of him — the story is made to hinge on whether Jean can make Willstown into a town like Alice, and whether the "very decent" but narrow-minded locals will accept her. After another feat of personal heroism, Jean — and her business ventures — are welcomed, and she and Joe marry.

The outback part of the book is by no means as credible or compelling as the Malayan section, for once Jean and Joe are reunited, the story loses its power. One might have doubted that another Englishwoman could cope with the outback, but our heroine has survived much worse, and what's more she now has Joe, and money, as well.



Jean (Helen Morse) and Joe (Bryan Brown) in a publicity still for David Steven's A Town Like Alice



Jean asks of the village elder (Zain Ariff) if the group of women will be allowed to stay. A Town Like Alice

It made sense to end the 1956 film with Jean and Joe meeting at Alice Springs airport: the television series, less wisely, presses on, covering all the incidents that Shute contrived to hold his readers' attention while he pushed his message — that with only a little investment the most awful outback towns can be made into pleasant places to live, work and play, which will help to populate the empty region that is our back door to Asia.

But now, of course, it is 30 years on, and Australians no longer feel the same impetus to populate the North or perish. So Shute's message is rather lost in the television series, and *A Town Like Alice*, beginning as a drama of heroism, self-sacrifice and romance, peters out as a dusty outback version of the conventional suburban dream, focused on a photo of Jean and Joe with their two children.

Even so, the latter half holds the viewers by the sheer magnetism of the stars. Helen Morse as Jean, Bryan Brown as Joe, and Gordon Jackson as Jean's solicitor, Noel Strachan, who falls in love with her.

If Helen Morse was too well-groomed and bland for Caddie, here she is well cast as Jean. She looks convincing — mature, lean, self-contained — and her acting, if not inspired, has emotional depth and integrity. She manages to convey determination and vulnerability, and wins what looks like the genuine affection of Jackson as Noel and Zam Ariff as Mat Amin, the paternal Malayan village headman. Her faint Australian accent does make her seem more like a middle-class Australian city girl perhaps, but in the 1956 film Virginia McKenna's upper-middle-class accent was more out of character.

Bryan Brown too, is better cast than Peter Finch who, though riveting in the role as Joe, was never convincing, besides being clearly officer material. Brown, looking every inch a ringer, calls Jean "Mrs Boong", steals petrol, hesitantly reminisces about the outback, demands a beer and a chook when he is half dead, is shyly ill-at-ease with Jean when they meet again, then passionate when she comes to him in her Malayan sarong. It is a performance of strength, charm and singularly "Australian" straight-forwardness.

The only false moment in his role is produced by co-scriptwriter Tom Hegarty towards the end. Joe reprimands Jean for her outburst in the Willstown bank, when she tells the manager to "get off his arse and stop scratching himself". This leads to a quarrel, in which Joe tells the woman he nearly died for, waited six years for, travelled around the world for, "We don't need someone fresh out from England to tell us how to live". The engagement is broken and, without a backward glance, he leaves Jean. Why? So the episode can break, soap-opera style, on a cliff-hanger.

In Shute's book, Jean and Joe behave in character over the incident. Jean regrets her outburst and tells Joe she'll apologise to the bank manager, because "It's no good making quarrels in a place like this." Joe, typically, objects "I don't see why you should apologise. It's up to

him to apologise to you. After all, you're the customer".

The real point of the scene in the book, one suspects, is to enable Shute to point out that outback banks and pubs and shops need not be fly-ridden: he has the bank manager buy DDT and clean up the bank.

Noel Strachan has a much larger role than in the film, and a more important role than in the book. Shute has Strachan coming to regard Jean as a daughter, but in the television series he is projected as a possible rival to Joe for Jean's affections.



There are long sequences showing Strachan and Jean at the opera (where he actually produces a box of Black Magic), dancing at a hotel dinner dance, and at a skating rink. When Jean boards the ship to return to Malaya, Strachan has her cabin filled with flowers and makes what amounts to a declaration.

But the viewers, having laid eyes on Bryan Brown as Joe Harman, could never take the 60 year-old Strachan seriously as a rival. So to dwell on his courtship of Jean verges on the tediously embarrassing. It says a lot for Gordon Jackson that he carries off these sequences with great discretion, charm and warmth.

Nevertheless, these scenes could have been scripted less for mawkish sentiment and more to provide, quite simply, a contrast between the entertainment offered in post-war London and in outback Willstown. One is required to believe that Joe gives up his pursuit of Jean when he sees what English town life offers — "bombed and buggered up although it is".

While it takes the three stars to sustain viewer-interest in the last episodes of **A Town Like Alice**, the first episodes — dealing with the long trek of the small band of women — needs no stars. The story alone makes inspiring drama of the old-fashioned kind, extolling the triumph of decency and bravery over cruelty and fear, which makes heroines and heroes out of ordinary people.

Mrs Horsefall (Jennifer West), for example, seems at first ludicrous in her efforts to maintain standards for the women prisoners-of-war. But when the Japanese officer slaps her face, she is at once seen to be heroic. So is Mrs Fruth's (Dorothy Alison) transformation from a selfish egotist who wants to travel, unhindered by children, into a devout Christian and substitute mother for Johnnie Horsefall. The Japanese guards, too, help to assure the viewers that, even in war, the basic virtues of kindness and pity can prevail: they carry the tired and sick children. (Credulity wavers, however, when the audience is shown Sergeant Mifune playing blindman's buff with them.)

In the 1956 film, the group of women never stopped looking like suburban Englishwomen. In the television series, the trek, the heat, the hardships change them. They become brown, they wear no make-up, and they go "native", casting aside their shoes to walk barefoot, adopting sarongs, putting their hair into plaits or buns, learning to squat over their cooking pots. They develop an air of stoic docility that is familiar to us from real-life refugees. They never portray the reality of malaria, dysentery and hunger that beset the real-life group, of course, but they do reveal some of the heroism it took to survive the ordeal.

At the same time, the ruthlessness and cruelty of the Japanese officers is handled rationally, being shown to spring from the feudal military code of these latter-day samurai. The roles of Captain Sugamo (Richard Narita) and Captain Yonitaro (Harsuo Uda) were well scripted and well acted. So was that of Sergeant Mifune (Yuki Shimoda), whose death (from the personal shame of accepting one of the stolen chickens) is moving and tragic.

Overall, then, the Malayan sequences are gripping and inspiring — thanks to Shute's story, the locations, and sensitive writing (by Rosemary Anne Sisson and Tom Hegarty), acting, and direction (by David Stevens). In contrast, the post-war sequences have little dramatic tension.

It takes more than an hour to bring Joe and Jean together, with endless shots of Jean en route to Willstown by plane, and, even after they have been reunited, nearly two hours of Mills and Boon-style ups and downs have to pass before they marry. Certainly, the last hour is enlivened by Jean's drive through flooding creeks and her 65km ride (she can neither drive nor ride) to get help to an injured stockman.

But neither her life nor Joe's is at risk, and the point of the incident is simply to endear Jean to the locals. It is typical of the pace of these sequences that the camera should follow the rescue plane's take-off until it almost disappears from sight, though it contains neither our hero nor our heroine.

Having read the interview with producer Henry Crawford in the last issue of *Cinema Papers*, I suspect that he, and not director David Stevens, deserves the blame for the weaknesses of the series, as well as praise for its strengths (notably the Malaysian locations).

Crawford's image of the most important viewer as a "mum" is possibly behind the sickliest aberrations in this essentially heroic story: the Cashmere Bouquet lettering of the title, the "romance" between Jean and Noel Strachan (those Black Magic chocolates?), the cliff-hanger of the broken engagement, the long drawn-out wedding and reception sequence, the relentlessly elegiac background music.

With these criticisms in mind, and looking back on the strengths of this and the two earlier series reviewed in *Cinema Papers* (**Water Under The Bridge** and **The Last Outlaw**), there are a few general points worth making about mini-series.

The most important lesson to be learned from the three series I believe, is that mini-series are different from serials. Viewers come to them with different expectations, indeed, many viewers who are eager to be hooked by a mini-series wouldn't be caught dead in front of a serial, and have an antipathy to the cliches on which serials are built, the cliffhangers and teasers at commercial breaks and episode ends, the plastic characters continually in conflict, the over-acting in subsidiary roles, the margarine-commercial sentiment, the spinning-out of dramatic tension until the plot is as exciting as tinned spaghetti, the milking of viewers' emotions with weepy theme music and scenes that contribute little to the plot, the inter-cutting of irrelevant sub-plots in case the main story and characters cannot sustain viewer-interest.

None of these ploys should be used in mini-series, which demand a more sophisticated and intelligent approach.

What makes a mini-series work, essentially, are strongly individual characters caught up in an original and powerful plot that is firmly located in place and time and dramatically sustained to the end.

Water Under The Bridge, for example, lost viewers because there was no unifying plot and no clearly defined hero or heroine: it failed because it was too like a soap opera. **The Last Outlaw** was more successful, with a strong plot and main characters. But the reefs of soap-opera sentimentality weren't avoided, they damaged the integrity and power of the series as historical drama.

A Town Like Alice works well up to its romantic climax, but what is not convincing in the book — the heroine's determination to transform Willstown before she marries Joe — is not convincing in the series either and, as the plot hiccups to an end, so does the viewers' interest.

One further point worth noting is that the best performances in all these series have come from actresses and actors who have made their names in the Australian cinema, not in television. Perhaps the best hope for future mini-series is if their producers, directors and script-editors also come from the cinema, where originality and integrity are still prized above soap-opera formulas. ★



Noel (Gordon Jackson) entertains Jean in London. A Town Like Alice



Joe with Noel in the town Jean hopes to make like Alice Springs. A Town Like Alice

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Blackett Smith, Yasser Arafat and Cornford in Arafat's Beirut apartment

WHISKY FATEH

***Whiskey Fateh** is an Australian documentary about the stateless Palestinians living in Lebanon and occupied Jordan. Despite its being praised by Australian and American film and television executives as "one of the best documentaries ever made", the producers, Jerry Cornford and John Blackett-Smith, have not been able to sell it, here or overseas.*

*Cornford, who is now making **A Personal History of the Australian Surf** for Adams-Packer Films, talks to Lyn Quayle about **Whiskey Fateh**, and his interview with the Palestine Liberation Organization's leader Yasser Arafat, the first by an Australian journalist.*

A couple of years ago, John Blackett-Smith and I made a law series for the Seven Network called **Everything Else You Always Wanted to Know About Law But Couldn't Afford to Ask**. For one segment on parents kidnapping children back from organizations like the Children of God and the Hare Krishnas, we used a private detective friend, Tom Ericksen. We were out filming one day and he said "How would you like to do a documentary on the PLO?" We said terrific, but how? He said he would arrange it, but we were sceptical. I mentioned it to a couple of television channels, but they weren't interested in financing it. So, we put it in the good ideas file.

Four months later, John and I were talking to some accountants in Melbourne who were interested in putting some money into film. We had a list of proposals and, as there was a lot happening in the Middle East at that time, border skirmishes between Israel and the PLO in Lebanon, they said they would like to do **Whiskey Fateh**.

What was the budget?

About $120,000. A lot of that was for transport and accommodation.

What sort of pre-production and research did you do?

We went back to Tom and eventually got a cable from the Palestinian Red Crescent Society, which is the medical and social services arm of the PLO, inviting us to go over and make the documentary. We were to be the guests of Fathi Arafat, Yasser's younger brother and chairman of the PRCS.

We thought we were probably just going to get the usual tour for Western journalists, so, rather than take a full crew and risk wasting the backers' money, we decided to go over and look around first.

We took a camera and a bit of single system stock to film a few people and see if they were worth interviewing. We also shot some footage of different locations to show the guys in Melbourne that their money was being well spent.

The trip took two weeks and we went to Beirut, which is the PLO headquarters. There we were met by some of the PLO hierarchy, who wined, dined and feted us. We got the usual PR deal, though they did take us down to the border area in South Lebanon.

How long did it take to get away from the usual PR banter and onto the more politically and militarily relevant material?

About a week. Naturally, the PRCS wanted to show us all their hospitals, operating theatres, social and rehabilitation services — which is fair enough. That is their job.

It was a funny situation because the PRCS has a very good PR unit run by Hadla Ayoubi, who is a

lawyer and a descendant of Saladin the Great. She has an all-woman PR department which is very well organized.

The other side — the political and military part of the PLO — has its own propaganda department and film unit. If you want to go to any of the so-called military bases, or see some commando training, you have to go through them. Being mainly soldiers — or calling themselves soldiers — they have very little idea of public relations.

They would say, for example, that we couldn't see something because they didn't want us to get caught in the fighting. It took quite a while to persuade them that as journalists it was our job to go to places like that, and that nobody would blame them if anything happened to us.

Eventually, we came to an arrangement with the PRCS and had one of their girls travel with us all the time. She spoke good English and fitted in well.

How did the Palestinians and Lebanese accept you as a film crew?

An Australian crew must be a culture shock anywhere in the world. But, because we were so different and because we were Australian, people everywhere were very warm. They were flattered we had come such a distance to attempt to tell their story.

Before you went, did you have any strong opinions about the PLO?

No. To me it was just a fascinating story. I am a journalist and will always be, so I saw it as a story, rather than a definition of sympathy one way or the other.

Has making the film influenced the way you feel about the PLO?

It didn't really change my views, but I now understand that a lot of what the PLO does comes out of utter frustration. One doesn't realize, living in a country like Australia, what it is to be stateless. It means you have no identity papers, no passport. You literally cannot go anywhere. At least in Australia, one has a choice of going overseas.

I think one of the most telling things is what Arafat said in the interview: "We cannot even register our deaths and births. Any of our kids who are born outside the West Bank are not recorded. On paper, they don't exist."

How the hell can these people get a passport and apply to become an Australian or American citizen?

How difficult was it interviewing Arafat?

Well, on the day set aside for the interview, Arafat flew to Yugoslavia to attend the funeral of Tito, who had died the day before. We thought we had missed Arafat and would never get him again. His people kept putting us off, saying he was too busy. We were always wondering whether they were backtracking or whether the guy really did have engagements.

So we missed out and decided to come home. But we told the PRCS that if Arafat still wanted to do the interview, to ring us and we would come back. Two weeks later we got a phone call saying he was back and wanted to do the interview. John and I were on a plane the next day. We went back for another week.

During our previous trip we had become friends with the BBC's Tony Llewellyn. One of the things that amazed the BBC guys was the ease with which we got to people like the Arafats. They were used to making appointments months in advance. In fact, the night we did our interview, Arafat cancelled an interview he had promised the BBC's Panorama team, which was doing a special preview for the European Parliament the next day. At the same time as his lieutenants were telling us to come over and talk to him, they were telling Llewellyn (who was staying in the same pub as us) that Arafat was out of town and couldn't be reached.

So, we finally got to Arafat at 1 a.m. on Friday, June 13. We had to submit a list of questions to the foreign minister for checking. There were about 30 questions and he crossed out all except two, saying they were pro-Israeli, or insulting. He made up his own list. Our Lebanese cameraman told us that we needn't worry, and that Arafat would talk about anything once he got going. The cameraman advised us to ask the first two on the foreign minister's list, then throw in all the ones we wanted. We did and Arafat didn't mind at all. He later said he enjoyed the interview.

Where did you film?

Mostly in Beirut and South Lebanon, where most of the Israeli/PLO activity takes place. We filmed in Lebanon first, then in Israel which we entered through Jordan. We had the choice of flying in through Cyprus, but picked the



Jerry Cornford (left), a PRCS interpreter, John Blackett-Smith, 15 year old boy soldier Olney and Brother Abu.



Olney films the Jordan Valley West Bank area, the land the Palestinians want to reclaim.



Cameraman David Olney on the battlements of Chateau Shegif with a PLO machine-gunner. The Israeli-Lebanese border is beyond the ridge behind them.

wrong way. Jordanian red tape had us running around for five days getting a special visa. In the end, we only had 23 hours in Israel.

We hired a taxi and drove from Bethlehem up to the border, around the top and back again. We tried to get the Israelis to take us to Major Hadad, a mad Lebanese who tried to form his own state and is supported by them. But the Israelis wouldn't be in it.

But you did get to interview Hadad later.

That wasn't our interview but one done by a Dutch team which had been through just before us.

How closely does Hadad work with the Israelis?

They support him financially and give him guns and ammunition. He is a godsend, because he runs a proxy army and can do their dirty work. As he physically fires the shells, nobody can blame the Israelis.

How close did you come to physical danger?

Three of our guys were taken prisoner in Beirut by a PLO patrol who thought they were Israeli spies. They were held and interrogated while I spent the whole night trying to get hold of Fathi Arafat to free them.

Did that damage your relationship with Arafat?

Not at all. In fact, we were then given letters asking that help be given to us wherever we went. In the long run, it helped.

You shot footage of people being trained in unarmed combat and use of weaponry. This is forbidden to foreign film crews. Why was an exception made for you?

We cheated a bit. We had a letter from a friend in Beirut whose best mate was the military commander of an area, part of which we had permission to film. We lost our guide and went to the commander's base headquarters with the letter. He wasn't there, but his lieutenant took us to the training camp. Their commandant placed no restrictions on us.

Apparently, he was very proud of the trainees and he had been trying to get some publicity for them.

Have the Arafats and other PLO officials seen "Whiskey Fateh"?

Yes. They have a copy of it and like it. They showed us a lot of films that had been made about them by the Germans who are pretty sympathetic but they are so full of propaganda and left-wing cliches that they lose all credibility. Ours is an even-handed approach and, even though there are a lot of things in it they didn't want us to show, they can see its credibility.

What did you do about film processing while you were there?

We held it. We weren't worried about quality of stock because the guys we took were a good crew. I reckon Dave Olney is one of the best on-the-run 16mm cameramen in Australia. He is used to shooting from the hip and is really gung-ho.

The only filmstock we couldn't use was some John and I had shot on the first trip, which we sent back to see how the system worked. It got through the system all right, but the Australian customs stuffed it up. A new customs officer opened it and buggered a whole roll of film, which we weren't able to re-shoot. The fact that Australian customs can't or won't open film under professional conditions will make them a lot of enemies, if they keep that up.

What are your chances of selling "Whiskey Fateh"?

I don't know. It is a most frustrating film to sell. Everyone who has seen it, from the Australian Film Commission to local television channels and American agents, all say it is the best documentary they have seen. But they don't want to buy it — or can't. Perhaps they fear they will get bricks through the window, or if they show it in the U.S., the local Jews will storm the station.

How do you feel about this reaction?

I am just surprised. The Seven Network is my major market. Just about everything I have done I have sold to them. In fact, if it weren't for Seven, I wouldn't be in business. It has supported me and done more for local documentary filmmakers than any other network.

But I can understand Seven's trepidation about running our film because, despite the publicity **Death of a Princess** received, that bombed rating-wise. But I think that was

Concluded on p. 203



Brother Abu and some of his freedom fighters.

CINEMA PAPERS INDEX

VOLUME SEVEN

Issue 25, pp. 1-80, Issue 26, pp. 81-156, Issue 27, pp. 157-216, Issue 28, pp. 217-304, Issue 29, pp. 305-400, Issue 30, pp. 401-512

Compiled by Phil Taylor

With grateful acknowledgement to FIAF for the use of their list of subject headings compiled from the International Index to Film/Television.

index key

1 Film titles appear in bold type. Magazine, play and book titles appear in italics.
2 The following appear after index items (where applicable)
- d — director
- p — producer
- c — cameraman
- e — editor
- m — musician
- t — technician
- ac — actor/actress
- sc — scriptwriter
- ad — art director
- j — journalist/film critic

3 The following appear after page numbers (where applicable)
- a — article
- i — interview
- f — filmography
- r — review
- st — still
- cr — production credits
- br — book/magazine review
- PW — reference to the monograph 'The Films of Peter Weir', bound between pp 118 and 119, issue 26
- BB — reference to the monograph "The Films of Bruce Beresford", bound between pp 260 and 261, issue 28
- NZ — reference to the supplement "The New Zealand Film Industry", bound between pp 186 and 187 issue 27

CONTRIBUTORS INDEX

ALTMAN, Dennis
Witches and Faggots — Dykes and Fairies 250-261 (r)

ALYSEN, Beabeas
Richard Erskine (p) 48 49 75 (l st)
Bill Jevons (ac) 70-81 53 (l st)
Yeadline 139-170 (l)
Stephen Wallace (d) 341 343 (l st)

ANSARA, Martha
Cafe Film Week 408 411 (e)

BALLIEU, Ian
Report on proposed tax changes 313 317 321 (r)

BARNETT, John
The Size and Structure of the New Zealand Film Industry 14-16 VI (e & NZ)

BATEMAN, Mary
The Lincoln Cass Filmo 170-175 21 V (e, all titles see Addenda and Corrigenda 225

BEILBY, Peter
David Puttnam (p, pr) 10 14 77 77 (l st) (with Sarah Murray)
Malcolm Smith 112 115 169 (l st) (with Sarah Murray)
Ian Auzins (TVd) 122 125 127 (l st) (with Scott Murray)
Paul Maunder (ac, d) 10- 3 (al NZ) (with Scott Murray)
Geoff Murphy (d) 16 18 (r st, NZ)
Bill Shaw 22-27 72 (l st, NZ)
Don Blakeney 25 29 42 (l st NZ) (with Robert Le Tet)
Lindsay Shelton 28-28 (r st, NZ) (with Hollert Le Tet)
Stacy Keach (ac) 238-241 284 286 (l st) (with Scott Murray and Tom Ryan)
Tony Williams (d) 315-323 (l st)

BINNS, Mervyn G.
Recent Releases VII 75 145 207 285 353 (lb)

BISHOP, Ned
Maybe This Time 280-281 (r) (with Fiona Mackrel
Din McLennan (d) she Peter Friedrich (n st) 412-418 505 507 (l st)

BOURKE Terry
International Production Round Up 116-117 264 265 358-359 V90-481

BOWNAN, Richard
Bob Ellis (p) 314-316 336 (l st)

BURNETT, C. Ewan
Donald Richie — Japanese Cinema 180-183 268 21 (l st)

CLANCY, Jack
Harlequin 175-241 (r)
Bronker Morant 283 (r)

CONNOLLY, Keith
Apocalypse Now 85-88 (r)
1980 Melbourne Film Festival 232-235 (r)
The Time of Bruce Beresford
monograph between 268/281
The Chill 377 378 (l)
Slippery Slide and **Do Not Pass Go** 381 396 (r)

COURTIS, Brian
Peter Faiman (DVp) 36-39 (l st)

CROFTE, Stephen
Breaker Morant Rethought on Eighty Years On The Culture Still Cringes V29-421 (e)

DAVIES, Paul
Everett De Roche (ac) 30-33 V6 78 (l st)
Peter Yeldham (sc) 170 175 214 (l st, l)

DAWSON, Jan
Bad Timing 226-229 (e)
Cannes 80 Return of the Past Masters 250 251 (r)

DERMODY, Susan
Dirt Cheap 281 283 (r)
1980 Sydney Film Festival 344-348 (r)

DUIDAN Virginia
Mesquinnie 380-381 (r)

FOX, John
Report on the audience and panel discussion on film criticism at the 1980 Sydney Film Festival 312
1980 Sydney Film Festival 345-347 394-396 (r)

FRANKLIN, Richard
Dan Find Poppy — *The Life of John Ford* (Prentice Hall 1978) 73 (br)
Hitchcock — A Personal Nemenclature 165

FRIBERG, Frada
1980 Melbourne Film Festival **Hitler — ein film aus Deutschland (Hitler — a Film from Germany)** 287 (l)

GARDNER, Geoffrey
Erin Reads *History and Heartburn, The Saga of Australian Film 1896-1978* 267 (br)
The Festival director sums up 285
Vicker Schlondorff and Gunter Grass *Die Blechtrommel as film* (*The Tin Drum* ao Film Zeitausendeins, 1979) 265 (br)
1980 Edinburgh Film Festival 434-435 (r)

DANTON, Stephen
Birthplace V90 VIII 508 (r)

GILBERT, Basil
Film and Television Training in Australia Part Two — Sydney Technical College of Technology 177 175 (e)

GORDON, Lynette
Freelance Directory: A Guide to freelance personnel in the New Zealand film and television industry V92-493

HARDEN, Fred
Phantasia 501 (Cologne) 668-671 V79 (a)

HAY, Peter
Forum: Film she Politics 247 291 (e)

HERD, Nick
1980 Sydney Film Festival 396 (r)

HUTTON Anne S
Histoire ram n Australian Cinema 98-100, 152 153 (e)

JONES, Ian
The Last Outlaw (TV) 392-394 (r)

KING, Peter
The Survivors and **The Human Face of China** 68-70 (r)

KITEON, Jill
Water Under the Bridge 650-681 (r)

KODAK AUSTRALASIA
The Film and Television Interface: Part 1 — What is Television? How Does it Work? 462 463 V85 (e)

KUTTNA, Mayi
Manaheim Filmweek 1978 34-35 (r)

LE TET, Robert
Doc Blakeney 25-27 V2 (l st, NZ)
(with Peter Selby)
Lindsay Shelton 28-29 (st, NZ)
(with Peter Selby)
John Barnett (p) 39-41 (l, st NZ)
(with Scott Murray)

McCULLOGH, Jim
The Earthling V98 (r)

McFANLANE Brian
The Escapades 87 88 (r)
Obituary Mervi Oliver 71
The Films of Peter Weir monograph between 176/189
Andrew Sarris on *John Ford* (George Allen and Unwin London, 1979) 208 209 (l)
Blir 275-283 (r)
The Tempest 381 (r)
Michael Korda *Charmed Lives* (Allen Lane 1980) 382 383 (br)

MACKIE, Fiona
Maybe This Time 280-281 (r) (with Rod Bishop)

MAKEAY, Aimee
Hard Knocks 378 380 (l)

MANNING Judith
Ken Berryman, *The Australian Film Industry* and *Key Films of the 1970s*: An Annotated Bibliography (George Lugg Film Information and Research Centre) V82 (lr)
International Index to Film Periodicals 1978 (International Federation of Film Archives) 482 483 (lr)

MARTIN, Adrian
Film and Politics 26-29 (e)
Forum: Film and Politics
Debate 448 (e)
"10" 200 (r)
Cruising 327 392 (e)
Blood Money V79-480 (r)

MAYEN Geoff
Hanover Street V78-479 (r)

MODG, Ken
Forum: A reply to Adrian Martin's 'Film and Politics' 101 (e)
Maurice Yacowar, *Hitchcock's British Films* (Archon Press/ Eric Nehmer and Claude Chabrol, *Hitchcock: The First Forty Four Films* (Translated by Stanley Hochman — Ungar Film Library)
Francois Truffaut, *Hitchcock* (Panel st, Heinh Weed *Hitchcock's Films* (Barnes/Tantivy 3rd ed) (144 (br)
The Shining 475-476 (r)

MONTON, Vince
Saint Cheshire The Book of Movie Photography (Nelson) 208 (br)

MUNNAY, Scott
David Puttnam (p, sc) 10 14 74 77 (l, st) (with Peter Selby)
Janet Slaykland 21 23 (l, st)
Malcolm Smith 112 115 153 (l, st) (with Peter Selby)
Ian Auzins (TVd) 122 109 127 (l, st) (with Peter Selby)
Kramer Vs Kramer 191 142 (r)
Manhattan 192 143 (r)
Randal Kleiser (d) 166-168 212 (l st)
Basil Fotedrin (m) 212 (l)
Paul Maunder (sc, d) 10-13 (l st, NZ) (with Peter Selby)
Bill Shaw 22 26 72 (l st, NZ) (with Peter Selby)
John Laing (d) 34-36 (l, st NZ)
John Barnett (p) 39-41 (l st, NZ) (with Pollert Le Tet)
The Electric Horseman 203 (r)
1980 Melbourne Film Festival 267 269 302 (r)
Stacy Keach (ac) 238-241 284 286 (l st) (with Peter Selby and Tom Ryan)
Richard Franklin (d p) 242-249 269 (l st) (with Tom Ryan)
Diane Kerys (ac) 253-255 282 (l, st)
Obituary: on McPherson 313
Obituary: Jan Dawson (l) 313
Uri Windi (sc) 328-330 388 390 (r st)
Max Cossy 359-361 388 389 (l st)
Parent on Sarrasin sausage 402
Report on the Directors Now 427
The Blue Lagoon V97-498 (l)
Alan Bollinger (c) V98-480 511 (st, l)

NICOLAIOI Mike
John D Seale (p) 258-261 (l st)
New Zealand News 487 493

PRUKE (ge
The Marriage of Maria Braun 69-69 (r)
The Tree of Wooden Clogs 189 200 (r)

PUSDON, Noel
Tim Burns (d) 265 269 300 (l st, l)
1980 Adelaide Film Festival 417 419 (r)

RYAN, Tom
Obituary Casey Robinson (ac) 68
Jerome Hellman (p, d) 102 105 151 (l st)
David Eastwood on Kristin Thompson *Film Art: An Introduction* (Addison Wesley Publishing Company Inc. 1979) 134 V95 (br)
Bob Shirley (d) 230 231 300 (l, st)
1980 Melbourne Film Festival 235-238 286 287 (r)
Stacy Keach (ac) 238 241 284 286 (l st) (with Peter Selby and Scott Murray)
Richard Franklin (d) 242-248 269 (l st) (with Scott Murray)
Cruising 322-324 (e)
Edward Woodward (ac) 332 (st)
Samuel Fuller (d) 422 426 498-499 500 (l st)
Ira Wohl (d) V32-433 502 (l st)

ENBEDY, Brian
1980 Australian Film Awards 326-321 (e)

ENELTON, Lindsay
The Film Culture 30-31 (e, NZ)

SHIBLEY, Graham
Chain Reaction 18-19 (e)

EINYAED, Neil
Warning Factions, Twenty Years of Richard Lester 428-431 (e)

SOWRY, Clive
Filmmaking in New Zealand, A brief historical survey 6-9 (e, NZ)

STANKIEWICZ, Antoinette
The Lone Convict 181 (r)

STILES Merk
Mithae McCabe 438-440 (l st)
Merle Kitchman (p) 471 502 (l)
Eric Bentley (d) 442-443 (l st)
Vim Mackay (sc) 469-445 (l)
Alan Ring (d) 445-448 (l st)

STITT, Alexandes
An Animated Progress Report on **Grendel Grendel Grendel** 188 189 (e)

STOCKS, Ian A.
Japanese Cinema A Historical Perspective 106 111 153 (e)
Bibliography of Japanese Films 183
Philippine Cinema Hollywood of the Pacific 334 337 (e)
Line Brocke (d) 338 336 (l st)
Manga 352 353 354 338-340 (l st)
Vime Santos (ac) 360 (l st)

SULLIVAN Errol
YeTPAA Statement 381 (e)

TE(TELBAUN, David
Charles H Joffe (p) 90-98 (l st)

THOMPSON, Nick
Chain Reaction 476-477 (l)

Students Association
ACS — *see* Australian Cinematographers Society
ACTU — *see* Australian Council of Trade Unions
AFA — *see* Australian Film Awards
AFC — *see* Australian Film Commission
AFDC — *see* Australian Film Development Corporation
AFF — *see* Adelan Film Festival
AFYDA — *see* Australian Yeatre Film Directors Association
AY — *see* Australian Yn Institute,
Anahlan Yim Institute
AFTS — *see* Australian Film and Television School
AGS Research Ltd 391 489 — *also see* Audience Research
ALP — *see* Australian Labor Party
ASAG — *see* American Screen Actors Guild
ATAEA — *see* Australian Theatrical and Amusement Employees Association
AYG — *see* Art Theatre Guild (Sydney)
Actos — *see* Cameras
Abbott, John (p sc) 66
Abbott Nigel 225
Abelee Arthur 408
Aborigines — *see* Australian Aboriginals in Film
Abstract films — *see* Experimental Films
Academy Cinema (Auckland) 31 (NZ)
Academy of Motion Picture Arts and Sciences — *see* Oscars
Acme Sausage Company 483 511 — *also see* Production Companies & Studios New Zealand.
Acting
Ian Barry's briefing with Brian Syme 18, testing the script and forming characters for **Chain Reaction**, which was a satire on the areas of the crew on **Chain Reaction** 18-19 Character development a shooting **Stir** 51 Actor Directors 71 Ryan O Hea s exaggerated passive barry Lyndon 101 film viewing as preparation for his Performance in the **Dary** 105 emotional Investment 123 method as actors aimed child character late to character 128 regarding 123 127 Is **Kramer Vs Kramer** a Performance? 142 **Bale a Promises to the Dary** 151 expression of consciousness, 12 (NZ) the transition from stage to screen 210 Exhibitionism of directors who lanty treasense 270 291 shooting ont of sequence and 291 diane Kheods 240 difficulty in coming to terms with the realization that the lamseramee s g e emnent 291 seed ins reasing directory 294 reacting 332 Line Brocke as 338 Stephen We lea's down workshop on **Stir** 342 Open Channel Workshop **#06** high degree of belief in Cantsae 447 — *also see* Actors Studio Method
Action Films — *see* Gangster Films, Oriental Actors Films
Actors
Richard Brennan on Bryan Brown 49 — excellent stage actors on **Water Under the Bridge** 102 Geoffrey Cass career 170 172 175 see Supporting Actor Award for Jack Thompson and Jack Meyer on a proposal on le Gandy's film policy on imported artists 227 Seth Efrie as 316 paper recess and problems of Australian 344 some role of priests on film in the U.S. 448 world-wise shy type of leading man 448 — also see Kerry Mack Wendy Uri Woodvine d Edward Colli Actors Nea Professional Actors Coaching Extras Stars, Studio Trade Unions, Australian Film Industry
Actor's Revenge An — see **Yukisole henge**
Actors and Announcers Equity Association of Australia 69 (l st) 42 (NZ) 229 245-246 248 249 322 327 329-333 389 391 *passim* 370 381 V10 VII Y2? — *also see* Trade Unions, Australian.
Actors Studio Method 123 — *also see* Acting
Actress and the Feminist, The 272 (cr) 363 (cr) V99 (r)
Acts of Parliament — see Legislation
Adams, Brooke (ac) 456 (st) V81 (st)
Adams, Peter (ac) 353
Adams, Phillip (p) 18 244 V11 (st)
Adaptations
It is novel about Frank Jardine 32
literary tools of 34 Jeremy Isaacs's *Private and Peaceful* 37 also see of Australian period films 164 167 178 of (Tenille) of Australian novels, 94 100 of *Death in Venice* 99n of Thomas Keneally's *The Chant of Jimmie Blacksmith* 152, in early Japanese Cinema, 107 of Shirel Oshita's novel *Natsi* 108 of Lainee's Hearse stories 118 of the Runreku play Double Suicides at Amijima, 110 111 of Beth Roberts's MSS for **Mengenninnie** 119 380 of Dora Townshend's novel for **Ghost Time** 153 *Richie of Hanging Rock* 13 (PW) of Simmer Locke **Stir** and **Water Under the Bridge** 122 123 480-481 of Greek Seimen and Pussies novels 124 of Burke's *We of the Never Never* 127 of Henry DeVere Stacpoole's *The Blue Lagoon* 156 160 of Douglas Hayes novelette **The Comedy Man** 172 of Kylie Tennen's *Ride on Stranger* 178 of Eleanor Dark's novels, 178 of Hammond Innes' *Golden Soak* 178 Krzysewa's plan to adapt *King Lear* (**Chaos**) 206, of John Gardners *Grendel* 184 186 of William Satchell's *The Saga of Suchering Jim* Y (NZ) of Albert Wendt's *Sons for the Return Home* 11 (NZ) of David Ye ng's *Beyond Reasonable Doubt*? 33 34 40 (NZ) of Roger Hall's *Glide Time* and *Middle Age Spread* 38-39 (st, NZ) of Günter Grass *Die Blechtrommel* (*The Tin Drum*) 264 265 of Vladimir Nabokov's *Despair*, 237 of Judith Rond e short story *A Night of Passion* 234-235, of a Hemingway story by Christmas Monzesmonlow **Chiamelas mangastari**, 286 of Jerry Kosinski's *Being There*, 251 of Daniel Williamson's *China Party* 3(88) 11 13 (st, NZ) of Henry Handel Richardson's *The Getting of Wisdom* 3 (84) 10 11 (NZ) of Seven Machin's *Money Movers* 14 (NZ) of Kenneth Rosseley Breaker Morant 21 (NZ) of Laurence van det Post's *The Seed and the Flower* 26? of Lee's novel *The Last Lord* 312 of Kathy Lette and Gabrielle Carey's *Puberty Blues* 312 this need for Bowie Bowie Bowie Bowie Bowie Bowie
The Club 377 378 of Shakespeare's *The Tempest* 381 395 for **Linus** 69 of short stories by James Thurber Wild Cache, Uncle Fred Is Spending Christmas by Pollert Gelbe (n) U S television 410 of a Rose MacDonald novel for **Dennis Hopelan** 227 of Geoffrey Haines's *Triumph in the Nomads* 258 of Catherine Gaskin's *Sara Dane* (n) TV 455 of Morris West's *Clowns of Silence* 275 of Janet Frame's novel for **State of Siege** 466 — *also see* adaptation, often in International Index to Film Periodicals Comic Strip Time Machine and the Cinema, Scriptwriting Theatre and the Cinema
Addenda and Corrigenda 225 399
Addresses of Producers Services and Facilities in New Zealand 96-97 (NZ)
Adity Movies (ac) 57 (st)
Adelaide Film Festival — *see* Festivals
Admiralty Agnes Yr Transit (AAT) 505
Advertisements — *see* Young People
Adrian Martin — *see* **Kirk Adrian**
Adventures of Algy, The 11 V251 ((IR)
Adventures of Barry McKenzie, The 3 (IR) Y (IR) 5 (IR) 6 Y (st) 23 (cr) 88)
Advertising Yms
Ite changes hamper 9 variety of approaches with **Chain Reaction**, 19 must show the film's cinematic 23 on use about advance PR on recent films 96 contract concerns eg the use of Bob Jewell image 21 122 eg 136 Stir 53 **Caligula** advertised as being open only to adults over 18 years in New York 66 Jacques Thompson's early experience in NZ 17 (NZ) pre-release hype in Japan 101 short of stress that New Zealanders see NZ films 13 (NZ) NZFC support in media for NZ films 25 (NZ) in newspapers 31 (st NZ) 'R' 201 code prohibitive for **Against the Grain** 268 for Australian Yn Institute 304 Stir
Manganinnie 380 for **Hard Knocks**, 565 — *also see* Distribution, Exhibitors, Posters, Public Relations
Aesthetics
the narrative film 22 23 commercialism versus subtlety 31 of the Australian Revival 150 151 152 see also 26-28 161 229 291 see *Film Art, An Introduction* 144 145 (Br) Noel Burche sam of in relation to Jean Renoir's film *The Distant Observer* 183 form content and narrative strength in **Against the Grain** 267 268 formal language in adult-aged and films **Im teel ser rait** (Kings of the Road) hemgrafer with **Radio Go** 346 narrative scrambling and its geological analogue in **Hard Knocks** 379 380 structuralist emotional and passion approaches in **Hanover Street**, 375-376 — *also see* Auteur Theory Criticism, Semiology Structuralism
Agostion 363 (cr)
Age of Illusion 2d 309
Against the Grain 130 (cr) 269 287 (st 268 269 (st 360
Against the Lights 44 (cr, NZ)
Against the Wind 124 179 383
Age Before Beauty (previously **Hot Flushes**) 182 (cr) 407
Ages Pty 398
Agency 435 (st)
Agents — *see* Joffe Charles H. Production,
Aguila 334 (st) 335 338-339 (st)
Ai ns seride (L'empire de sens and **Empire of the Senses**) 29 (st)
Aimee Anouy (ac) 224 291 (st)
Air Pollution 183 (cr) 277 (cr)
Airforce 80 295 (cr)
Arkens Maree (ac) 178 (st) 179 (st)
Akeln Kuma (st) 5 (st, Pvt)
Akule Valentina Pavlovna 88 (st)
Alan Hamilton Dramatic Company 171

GENERAL INDEX

A

AAT — *see* Administrative Appeals Tribunal
AAV — *see* Amalgamated Audio Visual
ABC — see Australian Broadcasting Commission
ABT — see Australian Broadcasting Tribunal
ACOSA — see Australian Communication

Albany Whaling — see Whale of a Tale, A
Albera degli occenti, L (The Tree of Wooden Clogs) 198 200 (d)
Aleh Tomas Gutierrez (d) 384 411
Alemas, Cesar (d) 435
Alexander, Bob (ed) 313
Alexander, Elizabeth (act) 409 (st)
Alexander, Jane (act) 481 (+ st)
Alexashow, Gregor (d) 233
All Bills and Fred 230
Alfred, Jacques Desmain, Germany 173
Algiers War Film — see Battle of Algiers, The War Films
Alice 8
Alive and Kicking (TV) 82 (cr)
All About Eve 418
All That Jazz 229 281
All the Girls Vary (TV) 184 (cr)
All the President's Men 481
All the Way Up There 44 (cr, NZ)
Allen Eaton Sound Recording Studies 118 (...ill) — also see Sound Studios
Allen, Woody (ac, d, sc) 80 (st) 92 (st) 35 (...t) — st, st) 35 (st) 142 143 (st)
Alligator River Research 81 (cr)
Almendros, Nestor (c) 142, 166, 187, 188 (...st) 189, 212 (st) 478
Alternative Television Network 503 — also see New Zealand
Alimsa, Robert (d) 92
Alvarez, Santiago (d) 409
Amalgamated Features 174 — also see Producers Companies & Studios — Australia
Amalgamated Theatres (S. (NZ) 24 (NZ), 30-31 (NZ) 37 (NZ) 38-39 (NZ) 39 (NZ) 41 (NZ) — also see Exhibitors
Amamus Theatre Group 11 (NZ)
American actors — see Non Professionals/ Actors
American Gigolo 225
American Graffiti 6
American Venus, The Film 109 — also see Social Groups in Films: Racial Predominance in Films: Westerns
American Musicians Union 313 — also see Trade Unions: USA
American Screen Actors Guild (ASAG) 264 313 356 450 — also see Trade Unions: USA
Amityville Horror, The 9
Amor, Christian (act) 43 (st)
Amour en hallo, L (Love in the Run) 258 (ll) 347 (r)
Amy 435 (l)
An Ideal Husband 383
Ann Jeks Film Release 89
Anchors Aweigh 141
And Jesus For All 388
And Mollie Makes Three — see Piece of Cake
And Quiet Rolls the Dawn — see Ekdin protidin
And Quiet Rolls the Day — see Ekdin protidin
And Sometimes I Feel Like I'm Only 18 57 (cr)
And the Leopard Looked Like Me 434 (cr)
Anderson, Alan 96
Anderson, George 312 418
Anderson, William 171
Anderson, William (d) 326
Andrew Mack Productions 418 503 — also see Production Companies & Studios — Australia
Angel and the Sai, The 132 (cr)
Angel Exterminator (The Exterminating Angel) 386
Angel Mine 18 155 43 (cr, st, NZ)
Angeles, Ana — see Zoom Lenses
Angi Vi 233 (l) 238 (l) 346 347 (r)
Animal House — see National Lampoon Animal House
Animals Films 28 (st) 32 189 345 354
Animated Film
Maxpeninnie originally thought as one method 111 Production Survey 55 58 132 49 (NZ) 282 375 455 457 — also see Cartoons, Computer and Animated Films, **Richtys, Grendel Grendel Grendel, Little Cervical, The Puppet Films**
An imation
grendel Grendel 141 in Japan 182
progress report on **Grendel Grendel Grendel** 184 188 Bell Gellyaxe 230-231 (anim) 481 equipment, 473
An mation Studios in New Zealand 48 (NZ)
An mature — see Geoffrey Bell
Anna Karenina 292 (st)
Annaud, Jean Jacques (d) 418
Annecy Film Festival — see Festivals
Annie 189
Annie Hall 83 (+ st)
Another Paver Turn 390
Ansen, David (c) 14 (st) (PW)
Ansell, Peg 214
Ansell Treasport Infrastructures 503
Anspach, Susan (act) 502
Antarctica 153
Anthony, Douglas 184
Anti Semitism in Films — see Jews In Films
Anti-Smoking Program 501 (cr)
Anti war Films — see Political Films
Antimedia Productions 411 — also see Production Companies & Studios, Australia
Anyway ... What is an Australian? (previously **Aussies All**) 56 (cr) 132 (cr) 272 (cr)
Appearing Here 20 (st) 85 88 (r) 134 291
Applewhite, Jon
AFC seminars on "Recent Documentary" 8 in Japanese Cinema 183 — also see Cricket on Celluloid in Film
Appointeeship of Daddy Kravitz, The 44
Arafura to Alice — The Northern Territory in Film 457 (cr)
Arsenal, Gottfried (act) 438 (st)
Archives & Institutes, Film
Australia — see Australian Film Institute (AFI)
Cuba — see Instituto Cubano del Arte e Industria Cinematograficos (ICAIC)
New Zealand — see Collections of Films, New Zealand National Film Archive
UK — see British Film Institute (BFI)
USA — see American Film Institute Panfin Film Archive
— also see Federation Internationale des Archives du Film (FIAF), Libraries, Film
Arke, Lauri (d) 434 (st)
Arkoff, Samuel (pr) 76
Armstrong, Audio Visual (AAV) 125 354 455 — also see Production Companies & Studios, Australia, South Pacific
Armstrong, Bridget (ed) 38 (st) 395 (st)
Armstrong, Gillian (c) guested 147 413 427
Army and the Cinema
assistance provided by the District Support Group, Puckapunyal in the making of **The Lost Outlaw** 354
assistance provided by the Department of the Army in **Seize of Departure** 413 — also see War and the Cinema
Arnold, Jeffrey (d) 382 414 (st) 416 (st)
Arnhvith, Richardo (c) 348
Arnix ex — see Cameras
Arriederci Roma 272 (cr)
Art Films
documentaries on Clement Meadmore 88 Sara Hepworth, Roy Lichtenstein and Henri Magritte 2 (NZ) 23 (ES) Dadaism, Man Ray studies 21 Whitaker on **Salt Portrait in the Studio** and Lossington Smith in **The Lacquer Room** 419, **Chance, History, Art** — on Erika's original artwork 435
Art and the Cinema
Lionel Rose as subject of **The Boilermaker** 35 influence of the Heidelberg School on Australian period films 36 Japanese woodcut prints as inspiration for the production in Japan 187 188 203 Japanese painting 205 211 Rob Godfrey and German Expressionism 253 cultural sense of Rivers Sitgeons and Drozne on Sergei Eisenstein evident in Alexandrov's assembly of the montage of **Que Viva Mexico!** 233 pointillism seen as a component of Richard Leete style 438
Art Cinemas
Japan — 152 183
New Zealand — see Lido Cinema (Auckland), Penthouse Cinema (Wellington), Star Cinema
— also see Cinemas
Art Direction
for **The Europeans** 67 for **Shinju ten no amijma (Double Suicide)** 111 for **Water Under the Bridge** (TV) 481 — also see Sets
Art Directors — see Rapke, Leslie, Brewer, Logan, Dowding, John, Ruscitti, Jeremiah
Art Festival 81 (cr)
Art in Australia 384
Art Men (The Sadness of the First Intellectual Art Critic) 43 (cr, NZ)
Art Theatre Guild (ATG) of Japan 151
Arthur Miller on Home Dimond 418 (r)
Arts of Village Japan 23 (BR)
Ashby, Hal, 151 (st)
Asani Chutinissi
participation in semina "Set description in Films — South-East Asia and India" at Monash 179 — 179
Asian Film Festival (AFF) — see Festivals
Asian Series 427 (cr)
Aspinall, Jan — see Wide Angle Lenses
Asp e Max 17, 18 — also see Stunts
Assertive Skills Training Series 277 (cr)
Association of Cinematic Television and Radio Artists 502 — also see Trade Unions, Canada
Association of Cinematograph Television and Allied Technicians 442 — also see Trade Unions, UK
Asylums 50
Atkins, Christopher (act) 187 (st) 477 (st) 478 (...st)
Atlantic City USA 440
Attenborough, Sir Richard (ac, d) 451
Attitudes of Behavioral Scales 82 (cr) 135 (cr) 135 (cr)
Auckland Film Festival — see Festivals
Audience Research
statistical research on TV viewers complaints letters fly subject 9 extracts from the AST annual report 1977/78 24 25
magic as a short reel + a film title 33
profile of the average NZ cinemagoer 15 (NZ) 16 — average audience viewing in NZ 15 (NZ) 81 (NZ) used by the NZFC to develop family, gang information 28 (NZ) findings on film-going in the Philippines 29 — rating, share of cable televis on in the US 391 — low ratings for Mike Willesee 391 — ratings for Channel 9 26 in Sydney and Melbourne 456 (skewed) — Australian Consumer Survey (ACS) Research Ltd, 454 (average) ratings for **Water Under the Bridge** (TV) 490 survey in NZ on broadcasting of programs on TV serv ce 903 — also see AGB Research Ltd, Mirrlees Anderson Associates Pty Ltd, Psychological Effects of Films, Roy Morgan Research Centre
Audiences
possible unsympathetic reaction to dismissive attitudes 48 — **Sir** made for young people 48 — time should attract audiences 75 and Woody Allen 83 to Japan 151 — reaction to **The Little Convict** 141 — consumers, 144 — teenagers as major audience in Japan 151 — personal wealth as a factor in movie viewing 211 — in Japan 207 183 209 211 in New Zealand 15 (NZ) Samoans reactions to **Seas For The Return Home** 13 (NZ) expectations of the late 243 — reactions to **Dieta mentha (Peppermint Soda)** 262 Filipino 335 336 339
Auger, Nina (an pi) 338 338 (st)
Aussies All — see Anyway ... What is an Australian?
Austen, Jane 67
Australian Aboriginals in Films

114-118 15 (PW), 18 (PW et) 17 18 (PW) 152 (BR) 281 283 321 343 360, 361 — also see Social Groups in Films
Australian Broadcasting Commission (ABC)
Film Industry Submission Report, 3
Malcolm Smith on 112, preference for adaptations of Australian classics 178
Tim Burstall on 265 telecasting of the AFI Awards 312-313, lower ratings following the switching of Channel 0/28 454
Changing Man Must takes no as ABC Head of Cinema Principal on 459 (+ st)
Australian Broadcasting Tribunal (ABT)
statistical report on TV viewers complaint letters by subject 8 extracts from the annual report 1978/79 24-25 inquiry into radio and subscription television 381
ruling that the take-over of ATV-10 by News Limited is against the public interest, 503
Australian Cinematographers' Society (ACS) 9 185 — also see Awards, Trade Unions, Australia
Australian Communist Party Students Association (ASPA) 113 (...st NZ), 267 — also see Read Mission
Australian Heritage 18 17 18 13 58
Australian Institute of Aboriginal Studies
Australian Committee for Educational Research 142
Australian Council of Trade Unions (ACTU) 313
Australian Eye, The 81 (cr) 385 (cr)
Australian Federation Film Directors Association (AFFDA) 427 — also see Trade Unions, Australia
Australian Film and Television School (AFTS) 18 147 168 225 302 338 — also see Schools, Film, Australia
Australian Film Awards (AFA) 8 31 312 313 320-321 374, 378 — also see Australian Film Institute (AFI) Awards
Australian Film Commission (AFC)
Creative Development Branch, Feature/Documentary seminars 6 David Pullman on its role 74 the AFC should not neglect Mannheim Filmweek 85
Investment Fund 15 — 254 criteria for interviews with Australian film directors 88 Malcolm Smith on 112 investments in **Fraulina** 138 re-appointment of Ken Wans as chairman 184 changes to the Act arising from the Peter Maxwell Mitchell Report 184, 185 — 254 — 455 — 10 minute limit on assessment controversy about **Hard Knocks** 413 418 505, 507
Creative Development Branch approvals at 184 185 275 365 457
Project Development Branch approvals at 133 155 275 365 457
Women's Film Fund investments at 185 407
— also see Organizations, Film, Australia
Australian Film Development Corporation (AFDC) 97 — also see Organizations, Film, Australia
Australian Film Industry and *Key Films of the 1970s, The* As Advocated
Bibliography 482 (r)
Australian Film Industry Comments on the Day if Film 87 Ken Hall 77 Everett De Roche 78, Manning me Film week 6 on
Imperial competitions and market for Australian films 35 (comparison) and rival seas merdeka — Richard Brennan 75, NSWFC on changing tastes of set pieces 81 Malcolm Smith on the studying effect of audience 112 — on requirements as government corporations and commissions 112, Igor Auzins on selling a film to foreign markets 124 and on Australian film editors and editing 125 127 Jack Gibney on the quality of location and ambience in 141 Pendal Kneale on the youth and the originality of Australian unsee 147 Peter Yeatham on designing Tmelou versus mardi, 147 the need for government recognition of film as an important art form 13 (NZ) Ken Watts on the dramatic and internal structures of the 270 Di Wadd on the returns and the internationalization of the 224 Stacy Keach on excellent actors 234 Arthur Frewin on accompanying Australian films and tales university of subject matter 345 Tim Burns on an Amiri can rather than Australian film 283 Anthony I Cinema forecasting the death of an international industry in Australia because of Equity's policy on imported artists 312 Sef Bos on indigenous films of quality being necessary while casting a "McDonaldization" of the industry 314 317 318 Lu Wmet on the Equity Debate Internationalizing the film industry 8 me with "culture exactitude" 326-330 338 380 passim Manuel de Lanne on 340 What direction for the Australian cinema? forum session at Sydney 1980 395, television in the doldrums 371 Sandor Salvet's ALP paper on Australian film culture 407-408 at Sorrento 409 Ruggero Franklin on 417 Report on the 2 sectors new 427 Filmography of 482 — also see Nabone Calleie and the Cinema
Australia
Australian Film Institute (AFI) 8 88 89 312 313 320-321 407 408 411
— also see Australian Film Awards, Vacsal Library
Australian Film 1900-1977 482 (+ st)
Australian Films Office Inc 86
Australian Kinematograph Journal 174
Australian Labor Party (ALP) 407-408 — also see Policies and the Cinema, Australia
Australian Life and Biograph Company 172

— also see Production Companies & Studios, Australia
Australian Meat Industry The 135 (m), 195 (cr)
Australian Musicians Union 313 — also see Trade Unions, Australia
Australian Mythologies 457 (cr)
Australian Theatre 327 328 327
Australian Theatrical and Amusement Employees Association (ATAEA) 312 313 427 — also see Trade Unions, Australia
Australian Women Guild 178-178 — also see Trade Unions, Australia
Australians, The (TV) 385 (cr), 391 468 (cr)
Australians at Tale 455 (m)
Acted Theory
Anthony Harris, use of (9) Peter Weir seen as a auteur 3-4 (EW) parallels in analyzing Japanese filmmakers, 183
Stike Edwards as one of the last of the great Aimi cai auteurs" 281 — also see Aesthetics
Automatics in Films 16 17 18 13 58-9
(EW) 118 (EW) 183 (...st NZ), 267 — also see Read Mission
Autumn Marathon An — see Gaany Meadow
Aubrey, Jim (TV) 122 125 127 (l, st) 225 481
Avant Garde Films 25, 434 — also see Experimental Films: Surrealism and the Cinema
Avco Embassy 245
Awakening, The 256 (cr)
Award Season Name 501 (cr)
Awards
ACS R 185
AFA — Best Actress 1977 13 (BR)
— Best Director 1977 3 (BR)
AFF 228 331
Cannes (1980) 434
Chicago Dance Film Festival — Silver Plaque for **Climbers** (1980) 497
EMI 228
Ewen Audio 302
Evangelical Jury at Mannheim 1979 35
FIPRESC 35
for **Hard Knocks** 418
French Film Critics for **Diable mentha (Peppermint Soda)** 254
Golden Plate Academy 382
Golden Reel 254
GUO 225 384
Jan Dawson 407
Kerrow Jury (Uruguay) — Best Actor in De ese Pele in **Bene for the Return Home** 388 (+ st)
Mill 6 (Italy) 384
Penguin 459
Reuben Mamoulian 225, 396
Sammy 458 503
Sutherland 1980 — major award to Peter Weir 313
Tony Wilsmre 379
Writers Guild Branch approvals at 134 135 275 365 457
Project Development Branch approvals at 133 155 275 365 457
Women's Film Fund investments at 185 407
— also see Organizations, Film, Australia
Awards Film Development Corporation (AFDC) 97 — also see Organizations, Film, Australia
Australian Film Industry and *Key Films of the 1970s, The* As Advocated
Bibliography 482 (r)
Australian Film Industry Comments on the Day if Film 87 Ken Hall 77 Everett De Roche 78, Manning me Film week 6 on
Imperial competitions and market for Australian films 35 (comparison) and rival seas merdeka — Richard Brennan 75, NSWFC on changing tastes of set pieces 81 Malcolm Smith on the studying effect of audience 112 — on requirements as government corporations and commissions 112, Igor Auzins on selling a film to foreign markets 124 and on Australian film editors and editing 125 127 Jack Gibney on the quality of location and ambience in 141 Pendal Kneale on the youth and the originality of Australian unsee 147 Peter Yeatham on designing Tmelou versus mardi, 147 the need for government recognition of film as an important art form 13 (NZ) Ken Watts on the dramatic and internal structures of the 270 Di Wadd on the returns and the internationalization of the 224 Stacy Keach on excellent actors 234 Arthur Frewin on accompanying Australian films and tales university of subject matter 345 Tim Burns on an Amiri can rather than Australian film 283 Anthony I Cinema forecasting the death of an international industry in Australia because of Equity's policy on imported artists 312 Sef Bos on indigenous films of quality being necessary while casting a "McDonaldization" of the industry 314 317 318 Lu Wmet on the Equity Debate Internationalizing the film industry 8 me with "culture exactitude" 326-330 338 380 passim Manuel de Lanne on 340 What direction for the Australian cinema? forum session at Sydney 1980 395, television in the doldrums 371 Sandor Salvet's ALP paper on Australian film culture 407-408 at Sorrento 409 Ruggero Franklin on 417 Report on the 2 sectors new 427 Filmography of 482 — also see Nabone Calleie and the Cinema
Australia
Australian Film Institute (AFI) 8 88 89 312 313 320-321 407 408 411
— also see Australian Film Awards, Vacsal Library
Australian Film 1900-1977 482 (+ st)
Australian Films Office Inc 86
Australian Kinematograph Journal 174
Australian Labor Party (ALP) 407-408 — also see Policies and the Cinema, Australia
Australian Life and Biograph Company 172

B

BBC — see British Broadcasting Corporation
BCNZ — see Broadcasting Commission of New Zealand
BFI — see British Film Institute
Baby on 435 (l)
Bacalla Cinema (Winter's Harvest) 132 (cr) 235
Back Heads 451 (st)
Backwoods 152 n
Backward Seasons, The 139 (cr) 271 (cr)
Bad Company (pop group) 74
Bad Guys
shooting of traditional villains in Fitzherald Lester's films, 430 — also see Type Characters, Film
Bad Timing 226 (st)
Bagman, The 55 (m)
Baig, Shoti (act) 12 (st)
Baird, John 350
Balcony, The (Stolen Kisses) 258
Baldel, Roy We 4 (st) 435
Baker, Suzanne (d) 70
Bak 18
Bal, Vincent (act) 18 (BR)
Ballad of Cable Hogue, The 425
Ballard of Stuttering Jim, The 7 (NZ)
Ballard, Lucy, 84 (ll, NZ)
Ballhaus, Michael (c) 234
Ballon rouge, Le (The Red Balloon) 233 231
Balmain Bobby 130 (cr)
Beam, Martin (act) 431 (st)
Bamborough, Paul (d) 435
Bananas 82 83
Baneag, Adrie (ac) 347
Bangsrow, Glenn (l) 19 (st) 17
Bancroft, Dallas (ac) 380
Barbara Hepworth at the Tate 23 (BR)
Barbarosa 450
Barflo, Tom 331 (st)
Barclay, Rob (d) guested 116 442 443 (l st)
Barnes, Clive (c) quoted 238
Barnes, G. R. (d) 174
Barnet, Charles (TV) (NZ) 34 (NZ) 37-41 (l, st NZ) 257 366 371 (st) 487 488
Barry Bucy 457 (cr)
Barrett, Dean (d) 142 (st) 263
Barrault, Marie-Christine (act) 364
Barren, Ray (ed) 178 12 (BR)
Barry, Ian (d) ed 18 18 (st) 17 18, 18 321 395 477
Barry, John (m) 478
Barry, Matthew (act) 235 (st)
Barry, Tony (act) 18 (st, NZ) 18-19 (NZ) 36 (NZ) 38 (st NZ) 487
Barry Humphries Stage Show Film 23 (BR)
Barry Lyndon 191 291
Barry McKenzie Holds His Own 3 (BR), 4 (BR) 8-10 (l, BR) 23-24 (cr, BR)
Barry McKenzie Holds His Own
Promotional Film 23 (BR)
Barthes, Roland 161
Bartolshvil, Oleg (act) 235
Bateman, Alan 312
Battle of the Chile La (The Battle of Chile) 26 27 28 29
Battleham, Gianni 289, 497
Battle of Algiers The 26-27 (st), 106 — also see War Films
Battle of Chile, The — see Battalla de Chile, La
Battle of Midway, The 207
Bauer, Wolfgang 247
Baumeister, Ed 343
Baye, Nathalie (act) 248, 253
Bay at, Teresa (act) 255, 258 (st) 260
Be Nice To Your Body 154 (cr)
Beatles, The (pop group) 428 429
Beaton, Terence (act) 4 (st)
Beatty, Neil (act) 165 (st)
Bed and Board — see Domicile conjugal
Bed Sitting Room, The 428 453
Beginning Ends, The 193 (m)
Behind Closed Doors 274 (cr)
Behinderte liebe (Handicapped Love) 34 (cr) 238
Being There 251 (l)
Bejgum
De wilte van sichem (Filasse) at Adelaide 80 618
Bell, John (act) 328 (st)
Bellamy (TV) 374 (cr) 349 359 (cr) 468 (cr st)
Beller, Kathleen (act) 103 (st) 164 (st) 151
Belleville, Marco (d) 281
Bella, The (TV) (st), 214 (cr) 224
Ben Hall the Notorious Bushranger — see Tales of the Australian Bush, A
Benegal, Shyam (sc, d) 234-235
Benelli, James (ac) 434
Benson, Dennis 86
Bentley, Dick (ed) 7 (BR), 8 (BR)
Benton, Hall (d) 141 142
Beresford, Bruce (d) (st), Monograph (BB) 248/261 (BB) 312 320 332 333 (st) 377 378 409
Berg, Alban, Lulu en deh (d) 35
Bergeras, Ingmar (sc, d) 314
Bernstein, Henry (d) 35
Berrick, Henry 313
Berri Fruit Juice 277 (cr)
Berryman, Ken 482
Bertolucci, Bernardo (d) guested 141 234 345
Bertrand, Ina 88
Best Boy 385 (r) 432-433 (+ st) 502
Bet Your Life (TV) 11 367 (cr)
Betrayer, The (1921) 8 (BR)
Between Friends 441
Between Wars 86
Beyond Hate 81 (cr)
Beyond Reasonable Doubt 24 (st, NZ) 27 (st NZ) 28 (NZ) 33 (st) (+ st NZ) 42 (NZ) 43 (st, NZ) 261 262 (cr) 365 373 (st) 374 (cr) 488 (st) 485 480 (+ st) 485 (cr) 511
Bez nieszczescia (Rough Treatment Without Anaesthetic) 233 (l) 347 (l) 417 (l)
Bhullen 356
Bidi (negative — see name of subject
Bicyle Thieves — see **Ladri di dicicleta**
Big Picture, The 272 (cr)
Big Red One, The 251 (l) 422-428 488-489 501 (...st)
Big Toys (TV) 56 (cr)
Big Wednesday 165 212
Bill and Ted 235
Billabong (TV) 356 (cr) 486 (cr)
Billabong House 363 (cr) 463 (cr)
Billy Kelly (TV) 53 (cr) 54 (cr)
Binney, Cons (act) 8 (st) 68) 12 (st, BR)
Bisset, Jacqueline (l) 362 353 (+ st) 354
Bitaas, Tor 353 354
Bio-Wamas 231
Bird of the Thunder Woman 320
Birds 144 148
Bitde of a Feather — see Cage aux folles La
Bits on the Wing (play) 177
Birdsville 454 (cr)
Birkett, Jack (ac) 381
Birth 69 (cr)
Birth of New Zealand, The (1921) 8 (+ st NZ)
Biruma no Integrite (Harp of Burma) 108 (st) 108
Bishop, Pat (ac) 12 (BR) 13 (BR)
Bisley, Stephen (ed) 16 17 (st) 18 (st), 478 (...st)
Bizarios (Confidences) 233 (r) 347 (r)
Black — see Idm
Black and White Films
Kit Kittle on the use of monochrome in Hmesfrand and other films 318 — also see Colour Films
Black Bird Singing Barmby Blackfoot 44 (cr NZ) 282 (cr) 374 (cr)
Black, Michael (d) 257, 266 (ed) 269
Black Moon 319
Blackmail 82 83
Blackout in Films — see Negroes in Films
Blainey, Geoffrey 152n 458
Blair, Jack (TV) 459
Blake, Julia (act) 7 (st)
Blakeney, Jo (ac) 42 (l st, NZ)
Blend Hall Dramatic Company 171
Blendies, Michael (d) 148 (st)
Blessed, Brian (act) 17 (NZ)
Blasting For Beginners 52 (cr)
Blatty, William Peter (sc, d) 238
Blockbuster, The — **Tin Drum** 225, 231, 247 285 345 (r) 447
Blechtrommel als film Die (The Tin Drum as Film) 285 (r)
Blier, Bertrand (d) 364
Blind Spot 435 (r)
Blood and Steel 236
Blood Money 520, 479-480 (r)
Blue Fire Lady 328 (st)
Blue Lagoon, The (1949) 167
Blue Lagoon, The 167 168 212 (+ st) 246 313 326 330 (st) 477-478 (r)

Bliss Weiss Challenge 364 (or)
Blumenberg, Hans (i) 313
Blundell, Graeme (ed) 13 (BE) 451
Blyth, David (sc) 81 89
Board of Censors (The Ahrlige see) — see Interim Board of Censors for Motion Pictures (HCMP Philippines)
Bobby Deerfield 203
Body Wire Films — see Brooker Morant War Films
Bogatta, Dirk (ac) 99n, 234 (el)
Bogart, Neil 14
Bogart, Peter 212 (el)
Bogle, Kevin Peter (j, d) quoted, 468.
Boke — see Cameras
Bolger, Wade (d) 235, 236
Bolinger, Alun (ed) 38 (el, HZI) 468-490, 511 (el, fi)
Bond Goldfarne (and) B list, PW)
Bondman (play) 171
Bongard, Jack (ac) 40 (el, RZ)
Bonhoeffer, Dietrich 101
Bonner, Hilda (d) 414, 416 (el)
Bonner, Tony (sc) 17 (BE)
Bonnie Prince Charlie 389
Book of Movie Photography, The 298 (lit)
Boris Hawkes — see Literature Film
Boone, Ashley 406
Boots and All 274 (or), 368 (ac) 485 (or)
Bordwell, David 144 145
Boredom in Suburbia 154 (lic)
Bostock, Gerry (sc) 342
Bosustow, Fairmie (d) 240
Bossed for the Alien 62 (mr) 225
Bourke, Terry (j) 152n
Bowling the World 193 (or)
Box File 67 (cr)
Box Office
Variety's annual list is the (D) box-office hits of 1978, Variety's annual 20 lifetime film rental champs" 5 SAFC figures 8-9 **Annie Hall** listings, 53 listing once in in August 1111 Beatrice
Horseman listings 111 determining factors in Japan 111 attendances and estimates prices in NZ, 14-15 (NZ) **Bowl for the Return Home** outgrosses **Rocky II** in NZ 21 (NZ); one listings in **Middle Ages Aged** 34 (NZ) example of a week's takings in Australia 224 first half second week of **Cialis** months **(Peppermint Bode)** Pop's 254 success of **Mad Max** in Japan 265 grosses for 1978 & middle 285 past five year figures for Mexico 285 admissions in the Philippines 335 — also see End Film
Box office Grosses 63 137 205 283 361 465
Boy 84
Boy Called Third Base, A — see Third
Boy in the Plastic Bubble (TV) 188, 187
Boy Who Stole the Sun The — see Tokyo e kuretaka taiyo
Boyd, Russell (m) 16 (sc) 17 18 12 (PW) 11 (PW) 225 545
Boyle, Barbara 406
Boyle, B (sc) 10 (sc, BE)
Brattury, David (d) 113, 138 140 360
Brailsford, Tadhsar (ac) 249
Brailsford, David (em) 354 (el) 458
Brian Death 62 (cr) 135 (cr) 185 (cr)
Brian, Bruce (ac) 11 435
Brando, Marlon (ac) 81
Brand, Tinto (li) 89
Brass — see Bryan Brass) (Bya Bye Brazil) at Casino 80 (or)
Brass la Day 328 (el)
Brassbown 186 (le)
Brazeau, Nicole 5 (el) 49 55 (el, 224 (el), 251) 2 (sc, BS) 3-8 (BS) passim 17 22 (j, BS) 24 (m, BS) 283 (r) 293, 312, 313, 317 (r, el) 320, 321 (el) 332 (r, el) 333 (r) el) 351, 397, 420-421 (el) 468
Breaking Away 502
Breaking the News 214 (el)
Breaking the Silence 287 (cr) 581 (cr)
Breasley, Sir (ac) 115, 302
Brechi (Bertolt) and the Cinema
references to, Gallacher in discussion about Richard Lester's film 430; re-enactment of Brecht's appearance before HUAC in A Countess from Hong Kong, 435 — also see Theatre and the Cinema
Brenda le Horses 272 (cr) 364 (cr)
Brenda, Hugh (el) 483
Brennan, Richard (d) 46-48, 77 (i, st) 158 4 (el, BS) 341, 342, 477
Brewer, Logan (ed) 463
Brickman, Marshall (d) 419, 434
Bridge, The (d) Gerrit Fokkmann) 44 (cr, NZ) 263 (el) 375 (ac) 487 (m)
Brie Encounter (d) David Lean) 424
Bridgnott, Grasegie (sc) 208 (el)
British — see United Kingdom (UK)
British Actors Equity Association 358 — also see Trade Unions, UK
British Broadcasting Corporation (BBC) 13 (NZ)
British Film Institute (BFI) 3 (BE) 435 — also see Archives & Institutes, Film
British Prank (sc) 318
British Star Today (d) 257
Broadbridge, Tom 505
Broadcasting Commission of New Zealand (NZBC) — see New Zealand Broadcasting Corporation (NZBC)
Brocka, Lino (d) 335, 336, 337, 338-339 (i, el) 349
Brokes Earlier (1952) B) (NZ) 257, 259
Brom, Sedan, Anne (sc) 153, 280, 315, 316
Brother Can You Spare a Dime? 12, 13
Brothers and Sisters 435 (i)
Brouwer, Len (m) 441
Brown, Andrew (TV) (d) 257, 359, 467
Brown, Bryan (an) 45 (el) 47 (el) 48 (el) 49 50 (el) 51 (el) 53 (r) (BE) 201 (el, BS) 279 (el) 280, 283, 328, 321 (+ el) 333 (el) 342 (r, el), 480 (+ el)
Brown, Maurice 406
Brubaker 483-4dl 508 (r)
Brunel, Claude (i) quoted 448
Brunner, Clair (ac) 398
Brunley, Anthony (a) 317, 415
Buckley's Chance 130-131 (cr)
Buddhist Film China 265
Budgeting
of Australian films and the productions to the RAFC, K-9 scripting for low-budget SV, 1 film Newsy with high Fatigues, 33 of **Bite** 68-87, **Cha's Execution** winning budgets 187 of Woody Allen's films 83; of Aussie on Period Films 86 (Tell it (r) of romantic genre" Time) Japan 111, on **Mangusinaia** 115 small budgets limitate content 118 (NZ) how budgets in NZ season investment in the future 62 (NZ) and oral publicity budgets to be reduced in revival feature film fatigue with the NZFC 25 (NZ) scenario in **The Survivors** (TV) winning budget 38 (NZ) for **Bidho and Sisel** 239 of **Pictures** 260-261 for **Against the Grain** 297 266 re Hoge 318 (BT) Eady's new policy's mechanism for a reserve low-budget filmmaking 317 to **Hawstreak** 318 and Equity's new policy 331 for Little Brother's productions 335 of **Rard Kaeeku** 414-418 567 pastels arrangements re Canadian productions 436-438 initiative budgets in Canada 443 448 — also see Financing
Buffet Irais (Cold Cuts) 394 (r)
Bugsy Malone 12 (el), 13 14
Building Restoration Technology 185 (cr) 277 (cr)
Bujold, Genevieve (ac) 440 442
Bulletin, The 173 174 4 6 (BE)
Bumsh, Noe (i) 107 183
Bungara the Murderer 257
Bunker, Brian (ac) 58 (el) 114 (el) 396 (+ el)
Burlesk Queen (Burlesque Bueas) 349
Burlesque Bueas — see Burlesk Queen
Burma 44 (c, NZ)
Burn the Butterflies (TV) 503
Burning Man 271 (cr) 363 (cr) 453 (cr)
Burns, Tim (d) 28, 285-286, 308 (+ st, i)
Burstall, Dan (c) 122 (el) 125 127 (el)
Burstall, Tim (d) 46 (el) 263, 468 (+ st)
Burstall, Tom 122 (el)
Burstyn, Ellen (as) 446, 447
Burton, Alfred see, Wedel 268
Burton, Geoff (el) 46, 278
Burton, Richard (as) 440, 444 (+ st) 445 (st)
Busch, Niki (el) 315
Bushell, Tim 31, 313
Bush Cinderella, The (1928) 7 (NZ)
Bush King, The (play) 173
Bushfire 55 (cr) 121 (cr)
Business Like Investment A 384 (nr)
Butch and Sundance The Early Days 428 (+ el) 481
Butt, Ross (m) 320
Butterfly Murders, The — see Tieh pien ti
By Night 131 (cr) 502 (cr)
Bye Bye Brazil (Bya Bye Brasil) 241

C

CBC — see Canadian Broadcasting Corporation
CS Fisher 427 — also see Production Companies & Studios, Australia
CFDC — see Canadian Film Development Corporation
C.H.O.M.P.S 9 20 (el)
CIA — see Central Intelligence Agency
CIF Scheme — see Commissioning of Independent Producers Scheme
Cable Television 78 88 108 341 — also see Television
Cadaa Dagli Ai La (The Damned) 26 101
Cages se fol ce Lo Is ats e e Posthet 324
Caffarini, Gaetil (i) 226
Cahiers du Cinema 406 — also see Production Companies & Studios, Australia
California Suite B
Ca'lornia Us American Activities Committee 217 — also see Parties and the Cinema, USA
Caliqua 53 (cr)
Callaghan, Michele (ac) 267 (st), 268
Callaghan, Moira 445
Camila — see Kamila
Camera Buff — see Amator
Camera Movement
tracking shots **The Europeans** 87 68, using the Dempster Louma 473
Steadicam tracking shots in **The Shining** 475 476
— also see Cinematography
Camera work — see Cinematography
Camp-amen — see Amenities Nectar
Campbell, Boyd (music) Suzan Scott, Geoff Dave Rai, Friedrich Peter, Montan Vause, Nannuzz, Armando Rehberg, Georgy
Cameras
Panaflex on **The Blue Lagoon**, 21 2 (el)
Super 8mm Canon (el) hire on **Against the Grain** 266 269 Bolex, 268 Arriflex (R and BL used on Pigtail productions 335 television 402-403 (el) at Polish see 50 Arriflex 35 BL, 111 (+ el) Arriflex IIB SR, 111 (+ st), Astra 7 LTR, Eclair GW 180, Rolex HIE, El and cameras from China 466-47 Alun Bollinger's preferences, Panaflex PVSR, Arriflex BL and a 2C with a 120S blimp, (i) unsatisfactory Arriflex on Arriflex BL, (ii) — also see Filters, Lenses, Tripods
Cameron, David (ac) 178 (st) 480 (+ st) 486 (st)
Cameron, Jane 410
Cameron, Ken (d) 285
Campbell, Sally (i) 18
Campbell, Robert (ed) 235 (st)
Canada
Paper Wheat at Manitoulin Filmweek 1978 35, **Fatamotos of Canada** 40 201 industry mortgages by American multinationals, 328, **Arthur Miller** on Home **Ground** at Adelaide 65, 419, **cinema** in 436-448 502 (i, el) Production Handbook 116 117, 264, 356 401
Canadian Antlers' Guild (i) 358 — also see Trade Unions, Canada
Canadian Broadcasting Corporation (CBC) 438
Canadian Film Development Corporation (CFDC) 116, 438-443, 441, 442 — also see Organizations, Film Canada
Cannes Film Festival) — see Festivals, Cannes
Cantell, Arthur and Corinne (d, st) 300n
Can't Stop the Music 225
Capito The 61 (cr) 133 (cr) 195 (st) 278 (cr) 365 (r) 467 (cr)
Capital Costs Allowance (CCA) — see Taxes
Capone (i) **The Dvercoat** 85
Captain Moonlight (play) 175
Captives la Care 50 (cr)
Cardine La Heritage (1927) 9 (NZ)
Care We Take This 155 (cr) 185 (cr) 277 (cr)
Carey, Gabrielle 312
Carlos (TV) 280
Carlo Gilles (i) 231 445
Carlsen, Henning (d) 235
Carpenter, Carleton 295 300
Carpenter, John (i) 398 418
Carr, Allan (p) 225
Carradine, Robert (an) 425 (ac)
Carroll, Matt (m) 320
Cars in Films — see Automobiles in Films
Cars That Ate Paris, The (d) 3 (i, PW) 23 (cr PW)
Carson, Johnny 65
Cartoon Characters in Films — see Ginger Meggs, Popeye, Tom and Jerry
Cartoons
Bob Godfrey's work 230-234 390 — also see Animation Films
Cassels, Anna Records 14
Casey, Ron 358-361 386, 387 (i, st)
Cash (The Australian Dollar) — also see Television Production Companies & Studies
Cass, Godfrey (real name, Godfrey Castleau) (ac, d) 178 172 (m) 173 174 175 (i), 228
Cassel, David 363 (st)
Cassell, Alan (ac) 17 (BE) 18 (BS) 377 (el) 378
Cassette system — see Video
Cassidy, Jane (ac) 485
Cassilly, Richard (ac) 153
Castleau, Godfrey — see Cass, Godfrey
Castleau, Jack 175
Castleau, John Buckley 179
Casting
for **Cialis Reception**, Reception with leather trashes and spinnakches for **Wake Under the Bridge** (TV) 123-124, of Jimmie Lee for **The Chant of Jimmie Blacksmith** 152, Indigenous and tallonels for, lists of casting actors in **Beyond Reasonable Doubt** 38, 40-41 (NZ) years of age for **Pete** on **Orange** 123 type-casting 239, Avco Embassy's right to approve on **Resurgence** 245, national appeal in **Stir** 281, excellent judgement for **Breaker Morant**, 283, hidden facts in a film's success 319, for **Newsfront** 3(d for **Mad Max** 344, 518, the Equity **Debbie** on the casting of overseas actors, 328 333 338-339 (i, el) goodie **Hard Knocks** 3 (i, el) Les Cards in **Roadgenese** 410, for **Rard Kisaka** 605 — also see Actors, production
Catalogue of the paintings of Film Librarians 882 483 — also see Literature Film
Catch Me If You Can (TV) 349
Cathy to be sent the cinema — see Religion and the Cinema
Cathy's Child 68 88 153
Cavell, Edith Scott, 505 — see **Edith Cavell**
Cavin, Clement (ac) 445 (st)
Celebrations 364 (cr)
Celestial Secrets 274 (cr)
Censorship
Janet Strickland: Chile Commonwealth Censor 21-22, 24, 25, edited reasons for censorship, list is one analyzed, 88
prentice la Jaguar, 182 Bob Godfrey on, 231, Australian Labor and the Federal Government and set 312 in the 60, airlines, 337, 338, 339, Sam Fuller on, 424, 425 in New Zealand, 467 — also see Cuts in Films, Film and Literature, Reprints from the Australian Government Gazette, Films Board of Review, Legislation, Politics and the Cinema, Pornography, Films, Release Problems, Violence in Films
Censorship Board (Australia) 21 23 (i)
Central Intelligence Agency (CIA) 398
Centrepread 312 363 (nr) 453 (cr, st)
Certificates, film — see Rating, For Films
Chabrol, Claude (d) 144 248
Chadwick, Kent (a) 458 (+ st)
Chagrin et la Pits, Le (The Sorrow and the Pity) 12 (sc)
Chaky Reaction, The (prev study, **The Man at the Edge of the Freeway** and **The Man in the Attic**) 154-156 (sc) 158 (sc) 129 (cr) 225 317 321 334 (st) 395 (r) 476-477 (r) 485
Chamberlain, Richard (ac) 8 (st PW), 17 (el, PW) 18 (el, PW) 18 (st, PW), 429 (st)
Chance, History Art 435
Changeling, The 439 (el) 442
Changeling, The (play) 172
Chant of Jimmie Blacksmith, The 152 (el) 152, 153
Chaplin, Charles (ac, d, c, sc) 231
Chaplin, Geraldine (an) 384
Character types in Films — see Type Characters in Films
Charles Heidsieck Diametic Company 171
Charmant Lives 382 383 (cr)
Chase, The Organs 285 (r)
Cheavel, Charles (c) quoted 152
Chemical reactivity Films on the — see Bang of the Canary, Killing
Cheque, The — also see Australia, Films
Chemion de l'exil Les (Roads of Exile) 414 (i)
Cheshire, Dave (d) 206
Cheyenne Autumn 287
Chilavb, Jeanne (i) 328
Chicken Film, The 267 (cr)
Chikamatsu monogatari (alternative titles Tales le Chikamatsu and **The Crucified Lovers)** 267 (i)
Child Abuse
attempt le Definition fa 23, Merk Spain in **Herlequis** 52 (st), Ishai Dentsseur in **Zeitlen** 232, Vime Seales as by career as 340, Anna Ralph in **Mongesinnike** 380 (+ st) Bryan McQuoee Mears in **Water Under the Bridge** The 480 (+ st) Danny Lloyd in **The Shining** 475 (+ st), Hanky Schroeder in **The Seething** 508 (+ st) — also see Actors, Children as Films
Child Molesting — Hi... 3 277 (nr)
Chile/Panels Development Series 195 (cr) 277 (cr)
Child's Voice, A 29
Children, Crime Made For
Joy by of the TRE 114 in Japan 181 — also see **CHILDREN'S Fisty Fin, Nutcase**
Children and Television
meal popular programs and viewing habits 24-25 the 7PC specializing in programs for, 114
Children and the Cinema — see Legislation For Children, Young People and the Cinema
Children in Films 141 142, 144 520 — also see Child Actors, Child Groups in Films
Children of Aid 135 (cr) 195 (cr)
Children in Semoa 44-45 (cr NZ) 263 (ac) 375 (cr)
Children's Court 82 (cr) 179 (cr)
Children's Film Corporation, The 31d — see Australian Children's Film Corporation
Children's Television Workshop 47
Chilean Australia
Children's Library Promotion 277 (cr)
China — see Peoples Republic of China, Taiwan
China Syndrome, The 18
Chobansky, Barbara (d) 289
Chow, Raymond (i) 417
Christ Stopped at Eboli — see Cristo si e fermato a Eboli
Christ, Julia (ac) 317 327 410 498 (st)
Christina Island 75
Christie's stand 153
Chronicle of Change, A, Lilydale — see Lilydale, A Chronicle is Change
Church and the cinema — see Religion and the Cinema
Ciao Europe 285 (el)
Ciarra amara De (One Way or Another) 488 411
Cimino, Michel (j) 434
Cinam, Michael (d) 58
Cinecare Internationale 473
Cinemascope — see Widescreen Filming
Cinema (Camera) 232
Cinema el Lavalliesse, 4, 10)
Cinema in Raymond Park 23 (BS)
Cinema Papers 242
Cinema Verite 9 — also see Movements in Film History, Non Fiction Films
Cinemas
Paradise Gardens in Melbourne, 173 174 Lyric Picture Gardens 174, a Japan owned by Hoyts Theatres Companies, 181 ownership and attendance in New Zealand, 15 (NZ) large and small, 24 (NZ) in New Zealand, Broadway in Christchurch, Penthouse and Paramount in Wellington, Classic and Lido in Auckland, 31 (NZ) IDA's Loader's venue for 81 (+ el) Cinema Papers, 257 closures in the Philippines, 265 increase in construction and openings, 265 208 (el) Lido, 269 — also see Art Cinemas, Drive-In Cinemas
Exhibitors, Licensing Laws, Projection
Cinematheque Francaise 7
night-in-night shooting on **Chain Reaction** 13, filming love scenes 161 grips in *Morgiana* Films 167, survival fight and muted colour in Orrie's **Labiere degli zoccoli (The Tree in Wooden Clogs)** 199, *The Book of Marie Philippine* 199, Panavisions used on Roadgenese 249, Bob Ellis on the uses of bank-and-white and colour, 313, tests and colour, 333, 334, 335, 336 on **The Lightning**, 508 (+ el) — also see Actors, Camera Movement, Cameras, Close Ups, Clamp Systems, Film Stock, Lighting, Location Drilling, Equipment, Exposure Meters, High Speed Cinematography, Kit on Cinematography, Lighting, Location Shoots, Night Cinematography, Photography, Special Effects, Tripods, Underwater Cinematography
Circle of Fate 440, 444 (+ el) 446 (st)
Citizen Kane 73
Cista della donne, La (The City is Women) 201 (cr)
City Farm 36 (st) 35
City of Wheels 9 (NZ)
City of Women, The — see Cista delle donne La
City on Fire 440
Cityscape 138 (cr)
Clark, Brenda (c) 353 (el)
Clark, Liddy (ed) 123, 176 (el) 225
Clark, Manning, 4-5 (BE)
Clark, Mike 414 (i)
Clark, Susan (ac) 105 (el)
Classic Cinema (Auckland) 31 (NZ)
Classification of Films — also see Censorship and Classification of Film Literature
Claybaugh, Jill (ac) 346
Clement Meadmore 23 (BS)
Climbers 407
Clockwork Orange, A 101 (+ el)
Close Encounters in the Third Kind 5
Close up (p) NZ)
Close ups 87 115 127 299 433 — also see Camera Movement
Clue The 55 (cr) 125 (cr) 191 (cr) 271 (cr el) 393 (cr) 377, 376 (r) 464 (cr st) 485
Club, Internationale 185
Cluster Housing 52 (cr)
Coaching — Development in Skills 195 (cr) 277 (cr)
Coal — see Coal is Coal
Coal is Coal (previously **Coal**) 58 (el) 132 (cr) 140 (cr) 274 (cr) 455 (cr)
Coast Town Kids The (TV) 64 (cr)
Coaster The — see Weekly Review
Cobern, James (sc) 317
Cockatoo Island (i) 225
Cohen, Nat 13
Cold Cute — see Buffet frold
Cole, Hazel (ac) 40 (el, RZ)
Colehy, Richard (ed) 21 (st, PW)
Colenso 391
Collections of Films
Defence Department collection in Wellington 31 (NZ) — also see Archives & Institutes, Film Libraries, Film, Private Collections in Films
Collett, Dinsdeaon and Pearce (Ad agency) 11
Collins, Lew (d) 8 (NZ)
Colthreen, Peter (f) 115 (st) 508
Colonialism in films — see Imperialism in Films
Colorfilm Pty Ltd 58, 488, 511 — also see Laboratories
Colour Films
Gott Beat on the use of colour and black and white in **Newsfront** and other films 318 — also see Black and White Films
Colour Systems — see Cinematography, Eastmancolor, Kodachrome
Columbia Pictures Corporation 14, 282 — also see Production Companies & Studios, USA
Comedies
intended to turn **Race is the Twelve Zephyr** into a comedy, 33, and the Tiers, 78, Picture Preview of **Touch and Go**, 42-43, **Breaker** 55 (cr) Charles H. Joiles on Woody Allen, 90-95 (i, st), joking as a distancing device in **Manhattan**, 142 scriptwriting, 77, **Goodbye Pork Pie** classified as a, 207, **Stir** classified (NZ) Blake Edwards retention of physical slapstick a "key" 281, Bob Godfrey's British and Japanese humour, 230, 238, British humour, The Goons and Monty Python, 300 question of the nature of the animated hero in **Tommy Iversten (An Ambient Movie)** 231, **The Wedding**, 302, **Being There** at Cannes 81, 251 farce and sex of criticism in **La Terrazze (The Terrace)** 281, tragedy and slight gags in **The Adventures of Barry McKenzie** 5-7 (BE) satire and parody, a **Barry McKenzie Holds His Own** 11 (BE) black comedy in Peter Weir's early films, 4-8 (PW), of manners seen in **Maybe This Time** 205, of murders seen a **Buffet frold Cold Cuts)** 394 (r) of self-existence in **Skal vi danse forst (Shall We Dance First?)** 395-396, Chest-nogue humour re Canadian films, 437, of confrontation with death in **Cenems (In for Treatment)** 417 418, Richard Lester's 428-431 passim, in **A Funny Dance** 454
Comedy Man, The 177
Comic Strip Films — see **Adventures of Barry McKenzie, The, Adventures of Baron Holds His Own, Patty Hurr, Kid Blake, Superman** — also see Alispatrons
Coming, The 131 (cr) 192 (cr) 364 (cr)
Coming Home 18 (PW)
Commander and his Staff, The 133 (cr)
Commentary
used in Parkinsky's **Zorkzie (Mirror)** 232, also on Axsenirovs **Que Viva Mexico!** 233, on the Seven Network's coverage of the 1980 Moscow Olympics 588
Commercial Forestry 277 (cr)
Commercials — see Advertising Films
Commissioning of Independent Producers Scheme (CIP Scheme) 23 (NZ) — also see New Zealand television
Commonwealth Film Unit (CFU) (UK) (PW)
Communism and the Cinema
the Stalinist decade in Hungary after the end to, Marxist Films 127

on 77 Sal Sheat on 42 (NZ) In Japan 205 Tony Williams on 370-371 Uri Winkler on 358 Michael McCusker on 458 In Canada 442 — also see International Prediction Round Up: Production
Cockpit, The Film
of student Films at Swinburne College of Technology 149; definition of 'initial empirical' arrested 111 — also see Lesbians
Coral Island (TV) 355 (ref) 466 (ref)
Corallis Lansdowne Says No (TV) 59 (cr)
Cor Fee, Rene e (art) 39
Corliss, Richard (r) quoted 429
Corman, Roger (r) of 74 239
Corrie, Jack Jacob mus 5 (BBI)
Corrittoee Poi Tex (TV) 194 (cr)
Correll, John (ac) 39 (st)
Cor rwell and York Duke and Duchess of 7 (NZ)
Cortazar, Octavio (r) 409
Cosmin Art 58 (cr)
Cosmos Films — see Historical Films
Costumes 81 Cotter 88
Cotter, Lenny (ac) 508
Cotterell, Ralph (act 17 (st), 302, 461 477 (st)
Cotton On 282 (cr) 375 (cr) 487 (cr)
Coubray, Erlwa 16 8 (NZ)
Coubray-Isms News (1926) 9 (NZ)
Coulter Elizabeth (art) 280
Count nas Noel 382
Count Vim's Last Exercise 4 (FW) 23 (FW)
Coundar Talk 575 (r) 387 (st)
Country Bidler 57 (r) 131 (cr)
Coup 68 Strasse Le (The Bitesse Blues) 254
Coup de tats Le (Hot Heat) 416 (r)
Couples 57 (cr)
Courses Film
SAFTA Film and Publics' 26 29 101 at the Swinburne College of Technology 147 149 (st) UCLA 185 AFTS course The Filmmaker' 185 in Japan 183 at Casterbury Un versity's School of Fine Arts 31 (NZ) at Auck and University 31 (NZ) at Victoria University of Wellington 31 (NZ) at Wellington Polytechnic 31 (NZ) Theatre Directors Course 302; Peter Hey's on film and politics 247 — also see Education Film
Courtis, Brian (r) 453
Cowan, Tom (c) 47 328
Cowboy Films — see Westerns
Cox, Richard (art) 523 (st) 592
Craig, Michael (ac) 99 (st) 179 (st)
Crane Safety 387 (ref) 581 (cr)
Crawford, Hector (pr) 5 (BBI)
Crawloyd Productions 77 125 — also see Television Production Companies & Studios
Crawthorn, Rae (ac) 362
Creed Title
dispute over the Director's credit on Bagarmas 2, 184 — also see Titling
Creed, Barbara 28
Crime Films
Hollywood genre nonexistence important to an analysis of Blood Money 429 480 — also see Gangster Films Thrillers
Criminal Conversation 435 (r)
Crisis Two 175 (st) 175 (ref) 225
Criste ola Formiao e Stoll (Christ Stopped at Eboli) 345 348 (r)
Critic-ism
adverse praise to The Don Lane Show (TV) 37 58; good overseas press for Australian films about 1978 47-48 at local press 48 Sydney Film Festival forum on film criticism 312; of Cruising 322 323 — also see Aesthetics Appreciation
Critics
Bazerott de Ronne e reaction to 78; supportive of Wendy Allen 93, David Ansell on Flesh of Hanging Rach 14 15 (FW) Dusan Pokesam Noe March 183 a New York reaction to the Australian scene 81 Sunday Tee Per Away 284 Sam Fa ler on 425 — also see Dawson Jan Forsaman Martin McGuren Hinnphley Sarris Andrew Schickel Richard
Clonker, Barry (ac m) 6 (st BBI 9 (+ st) 284 349
Crofts, Stephen 511
Cromlie Dave (d) 381 398 409 (+ st) 410 415 416 507
Crossbreed 417
Crotter, Seatman (sc) 478
Crucified Lovers, The — see Chikamatsu monogatari
Cruising 88 552-324 282 (d) 427
Crumm, Albert 251
Cry For Help A 135 (cr) 195 (cr) 277 (cr)
Csolaali Iurleszek (Family Nest) 35
Cuffe
Les cobrastelatons (The Survivors) 41 Sydney (1980 394 Curran Film Week in Sydney presented by the AFI and Report on Cannes Cinema 418 411 Production Round-Up 451
Cuff, Bill (r) 428 (+ st) 429 430-431 (+ st)
Curse The — see Krycha
Dalkson and the Cinema
influence on Richard Lester 438 — also see art sec the Cinema
Cuddy Pig 272 (cr) 384 (cr)
Cullen, Max (ac) 379 (st) 415 (st) 419 (st) 507 (st)
Cumming, Ian (act 148 (st)
Curse of King Tutankhamun's Tomb The 115
Curtis, Jamie Lee (ac) 241 (st) 245 (+ st), 291 (st) 328 (+ st) 348 (st) 418
Cusack, Fil 31 (BW)
Cuts in Films 23 165 229 298 312 457
— see Censorship
Cutting — see Editing
Cutting (i Fine 367 (cr) 501 (cr)
Cyclone 131 (cr)
Cyclone Warning A 135 (cr)
Czechoslovakia
Karlovy Vary Film Festival in Prague Reac for the Return Norse w no Best Actor prize 359
Czlowiek z marmuru (Man of Marble) 233 298 347

D

DGC — see Directors' Guild of Canada
Daddy's Little Girl 191 (cr)
Dagg, Pren (ed) 57 (NZ) 488
Dagg Day Afternoon 489
Dale, Jennifer (ac) 436 (st) 439 (st) 448 (st)
Damned, The — see Cedute deigi ciki La
Damon, Mark 407
Damper, Alfred 173
Dancing 131 (cr) 302 (r)
Danger, Henry (e)
Dangerous Combination, A 184 (cr)
Dangerous Summer, The 58 (nr) 132 (cr)
Daniels, Geo g (d) 235 235
Danielsen, Ignat (art) 232
Danziger, Rosanne 5
Dark, Eleanor 175
Dark Angel 71
Dark Page, The 498
Dark Star 415
Dard, Weiers 71
Darkening Flame — see Mengaeisia
David Gibson Princet ons 557 — also see Prodnitrice Companies & Studios New Zealand
Davidson, Harry E. 488
Davies, John (d) 35
Davie, David (d) 35
Davis, Judy (act 6) (st) 224 328 (st) 458, 460 464 (+ st)
Davis, Ne rl (r) 159-148
Dawn of the Dead 186
Dawson, Jan (d) 588 obituary 313 407, 434
Day, John (r) 490
Day, Terry (d) (ac) 263 (cr) 375 (cr)
Days of Nope 74 (+ st)
De G ori, Andrew (r) 148 (st)
De Laon, Dona Narcisa Buencemine (Dona Sisegal) 437
De Leon, Manuel (pr) 338-340 (l, st)
De Leon, Mike (c d) 338 337
De Mille, Cecil B. (pr) 267
De Montigny, Phil (d) 381 398 409 (+ st)
De Mott, Joel (d) 434
De Palma, Brian (r) (portrait) 243
De Roche, Chris 5
De Roche, Kenneth (act 30-33, 78, 79 (l st) 140 265 246 389 391
De witte, Les — see Nuits (Please) 416 (r)
Dead Mans Float (TV) 58 (cr) 184 (cr)
Dear Margery Bustle 230
Dear Brigitte Hart — see Naten ae Imais
Death in Films 165 165 477 499
Death in Venice 99 139
Death of a Princess (TV) 184
Death Watch — see Mort en direct La
Deeds That Won Gol'pell — see Within Our Gates
Deep in My Heart 71
Deep-Focus Cinematography 18, 480 — also see Cinematography
Deer Hunter, The 5 38 164
Del sin, Jam. (d) 319
Delgado, Alberto 408
Dell, Jack Fra ves 5
Delicate Balance 501 (cr)
Delling, Gert (d) 53 18 (NZ)
Delinquents in Films
— see Do Not Disturb De Dom kafer ese meds (They Call Us Misfits) Hard Knocks Slippery Slide (TV) Third — also see Young People in Films
Delhi James (ani 5 (st PW)
Demling, Meike (ed) 345
Demmer, Jonathan (d) 288
Demmer, Lee (ac) 288
Demon Lover Diary 434-435
Demy, Jacques (d) 11
Denaer, David 473
Denauve, Calne ine (ac) 264 (st)
Denis, Joen Pierre (r) 224
Denmark
Hay, van der lake an, sam lo? (Did Somebody Laugh?) at Melbourne 1980 235; Post w dense Set (Shall We Dance Please?) at Sydney 1980 395-396
Denning, Raymond 343
Departion, Gerard (ac) 258 (st) 264 (st)
Depth of Field — see Deep-Focus Cinematography
Derek, Bo (act) 201 (st) 448 (+ st)
Dern, Bruce (ac) 177 (st)
Derniere Metro Le (The Last Subway) 264 (st)
Desert Vizals 185
Design For Living 136 (cr)
Designing — see Set Designing
Desire 57 (nr) 272 (cr st)
Desiree (Film) 71
Despair — see Reise ins Iaht, Die
Deutschland bleicht mother (Germany Pale Mother) 544 (st)
Development of Energy Resources 85 (cr) 158 (nr)
Devesh Sh. Rees (d) 417
Devereaux, Ed (ac) 3 (BBI 17 (BBI
Devere, Trish van (ac) 435 (st)
Devil in Me, The 454 (cr)
Devil in Pay, The (Film short) 33 (cr 89)
Davis, Michael (d) 354
Dew, Peter 391
Dewsnap, Patrick (ac) 419
Dewhurst, Colleen (ac) 449
Diario masiov (Peppermint Podie) 263 (l, st) 264 (l, st) 255 (l, st) 292
Dialogue
non-Australian in Harlequin 33 swearing in Stir 46 48, 51 53 343 cast sensible resistance in The Getaways 58 extensive list stretches out in This Precious 99 quotes from A Bung in Pemenfeder 71 a smattering needed to TV 78 switching in Water Under the Bridge (TV) 123 Pale Yeldhamen on when dubbing 175 court transcript as used in Beyond Reasonable Doubt 34 (NZ) bad language in American Blonde considerable inaction 225 ad lingo versus narration in spy scenes of character in Midnight Dell inaccuracies of in Breaker Morant, 20 (ES) superlatives in Hard Knocks 320 Tagalog in Filipino films, 335 338 cadence of in film scripts, 373 — also see Script-writing
Diamond, Neil (m) 38 (st)
Dicker, David (r)
Dickinson, Margaret (d) 435
Did Somebody Laugh? — see Het. zen 68: lake an, sam lo?
Diegnes, Carlos (d) 251
Dietrich, E. (d) 312
Dignam, Arthur (act 66 (st), 461
Dimsey, Roger (d) 321
Dingo 191 (nr)
Dingo The (1923) 175 (cr)
Dingwall, Jenny (ac) 5
Directed by Jobe Ford 206
Direction
function of 16, with actors on Chain Reaction, 18 18 needs balanced against needs 46 75 working with actors 240-241 need for small set 299 story-board of Dawn Raid 302 the blocking of actors 388 considerations with the cameraman 395 keen to research actors 454 Directors' Trial Day 254 Brune Bereslenk's of Susannah Fire's in The Darling of Wisdom 15 (BB) Stephen Wallace's skill with actors and to go set pieces 260 Bruce Beresford's experiment with actors on Breaker Morant 283 Sam Fuller's coherent chalk system 426
Directors
of Australian Period Films 1974 1978 84 (Tait's) of Ken Hughes as the set 109 wrongful over the credit on Paperman 2 164 few know how to handle actors 254 Edit Bills on 316 William Friedkin on American Boyfriends 322 Report on the issue about whether foreign directors should be allowed to work in Australia, 427 Reagale Awards to Tim Mornigton 459 — also see Allen Wendy, Ausana Igual Barbay Bob, Barry on Beresford Bruce, Brooks Richard, Bute Tim, Filman Peter, Ford John, Franklin, Richard, Fuller Samuel, Hellman Jerome, Hitchcock Alfred, King Alan, Kleiser Randal, Lee Rowland, Richard, Lincoln W J, Menaker Paul, McLennan Don, Murphy Geoff, Wallace Stephen Weir Peter, Williams Tony, Wise, Ira Winnes Fimmade e
Directors Guild of America 207 442 443 — also see Trade Unions, Canada
Directors Guild of Canada (DGC) 118 440 442 443 — also see Trade Unions, Canada
Directors of photography — see Cameramen
Dirt Cheap 281 283 (r)
Dirt Divers 57 (nr)
Dirty Harry (r Reginald Erdster) 272 (cr) 384 (r)
Dirty Mac (c Dan Siegel) 38 39 (+ st)
Disaster Planning 276 (cr) 357 (cr), 457 (cr)
Disc of Megala The 458 (cr)
Disco — see Records
Disgusted 437
Distribution
need to open up more overseas markets 68 rise in film levies as one forces response and of major saturation re eases 68 7FC marketing office in Sydney 113 of overseas films by Amalgamated Pictures 74 Patrick Quaid on into American in the US 294 overseas of Filipino films 335 CFDC on marketing assistance grant 403 — also see Advertising Pre Films Exhibition Export of Films; Import of Films; Independent
Distribution New Zealand
their option compan ee — see under name of company
Distributors
need for them to invest in local productions in New Zealand 27 (NZ) Lindsay Shelton 28-29 (l st, NZ) Clift Wilson on 29
Ditchfield, David 9
Do I Nose to Kill My Child? (TV) 361 398
Do Not Disturb (TV) 62 (cr) 156 (nr + st) 381 398 (l) 409 (+ st) 487 (cr)
Dobson, Kevin (r) 100 384
Doctors and Nurses 463 (cr)
Documentary Films
68 profitable sales by the SAFC 9 AFC seminar on recent films 9 and politics, 28, 27 58 — also see Cinema Verite
Dogs
Months m 35 inside by cameras 50; The Russians and The Namas Fear of China 85 87 the shooting of John Ford's WWI footage 73 re construction of Pearl and Savage 86 396 Japanese war documentaries 107 made by the TFC 113 3 Women (TV) 123 Ken Van Sommer Steel by Shinobi 181 activities of the NZFU 9 (NZ) list of features produced 181 NZ (1917 9 (NZ)) Beyond Reasonable Doubt as a dramatized documentary 34 (NZ) Bi enalenlight by the second in a trilogy at two Stock Moln Newsreels 37 a patient coping with multiple sclerosis is Pins and Needles 289 John O'Shea on his last submarine with a real navy 1956 as a naval struc u e sem a Dirt Cheap 281 Flamingo Park and Age Before Beauty in Women's Film Fund Flogram 407 Al Aalsteln (r) 407 in film about documenting the shooting of Beat Bay 432-433 662 h gh standard of entries a the Penguin Awards 459 Phantom Stretch 58 132 44-45 (NZ) 193 263 274 385 375, 455 457 467 487
— also see Real Boy Monarch New School On Company Business Pete and Codenga Town Bloody Nell Viva La Republica, War at Home The Warrendale Wa Are the Italian Pigs Wobolies The Non Fiction Films
Dodeska Den 108
Dodgr System 473 — also see Sound Systems
Dol es 123 (st) 189 (st) 27 (st, NZ) 478 (+ st) — also see Cinematography
Dom kafer ese meds (Alternative titles: They Call Us Misfits and They Call Us Misfit 235 389
Dominic, Emanuel (Enc) end Boat? (r 27
Domus 192 (cr)
Don Lane Show, The (TV) 37 38 39 (+ st)
Don Parry 3 6 (BBI passim, 11 13 (l, BBI 24 (cr, BBI 443
Donaldson, Roger (d) 17 (NZ) 39 (NZ) 257
Donnelly, Barry (ac) 4 (st PW)
Donnel, Richard (r) 154
Donovan, Terry (an) 19 (st, BBI 21 (BBI
Donovan's Reef 507
Don't Let It Be Dy Thunder 451
Don't Let It Be Yon (1998 9 (NZ)
Doseemen 17
Double Exposure, The 214 (cr)
Double Headed Eagle 12
Double Negative 444
Double Solaide — see Bhinja ten ne emsine
Douglas, Kirk (ac) 16 (st) 312
Dowding, John (ac) 286
Down Under Films (ac) 478 479 (st)
Down on the Farm (1935) 9 (+ st, NZ)
Downwardly Mobile 131 (cr)
Dr Strangelove or, How I Learned to Stop Worrying and Love the Bomb 478
Drake, Stanley (d) 435
Dr eff as47, Garth 442
Dragsite 363 (c) 453 (nr)
Dreams 184
Dravn Milone (ac) 224
Drawing the Line 275 (cr)
Dreyfus, Richard (ac) 317
Dream Doll (1979) 238 231 (+ st)
Dreams in Films
in Schneeberg oder die balance des glucks (Schneeberg or The Balance of Happiness 298
Dreamtime (TV) 458
Drew, Dolores (ac) 328
Dreyfus, George (m) 148 (st)
Dreyfus, Richard (an) 502
Drink Driving Education Project 277 (cr) 397 (cr) 501 (cr)
Drink the Mezo 255
Drive-In Cinemas
reasons for lack of in New Zealand 18 (NZ) 503 — also see Cinemas
Dingo in Films
harm in the Australian Legend (A Respectable Life) 235 396 — also see Monkeygrip
Dryan, Jessie (ac) 43 (st) 12 (BBI, 13 (st, 68)
Dubbing
non-Australian dialogue for Harlequin to avoid dubbing in Americanize a film 33 Michle Picenti dubbed into Italian in Salto nu audo 224 possibly not needed on Headgasset 245 Patrick dubbed into American in the US 249 294 298 grossest hit all foreign films including American, Sophisticated by Australians 393 — also see Sound Recording
Dubreuil, Charlette (r) 347, 394
Duckmanton, Lady — see Strickland, Janet
Duellists, The 12 (cr) 185
Duffy, Shelley (ac) 475 (+ st)
Dwyer, Peter (ac) 5
Dystel, Oscar quoted 499

E

EM (Australia) 225 — also see Awards
EMI Australia 15
EVA — see Videotape
Earthling, The 58 (nr) 119 129 (cr st) 381 485 506 (r)
Earth's Calendar, The 274 (cr)
Eastern Nigerian Newsreel No 20 25 (BB)
Eastmancolor 490 511 — also see Colour Systems
Eastwood, Clint (ac d) 28 (st)
Easy Rider 312
Eckhoff, Doug (l) 396
Eder — see Videotape
Edinburgh Film Festival — see Festivals
Edith Cavell (Nurse Cavell) 219 (cr) 258 — also see Martyrdom of Nurse Cavell, The
Editing
ng ly rushes returned from Sydney to Glen Davis while shooting Chain Reaction 18 Cecile Reardon tough-cut, 19 descriptive of Kennaway's editing room at Toho Studios 111 Igor Auzins' cut of Sunday Too Far Away 113 time on bro 125 127 weekly rushes on The Blue Lagoon, 168 for an impression of surrending nature on The Blue Lagoon 168 rush ng on another performance 241 final cut rights on Roadgames 245 of the clonk home sequence in Against the Wind, 256 Peter Pe rushes a black-and-white Down I m from East Germany in the Philippines, 335 of Hard Knocks discussed 379-380 of Stir 459 of The Big Red One 494 of an assault at Phoneking 80 471 (+ st) on The Earthling, 505 — also see Sound Editing, Viewers
Editors
in the Philippines 336 — also see Dengar, Henry, Fredrich, Zeigniew (Peter) Weltchin, Tom
Edmundson, Ray 66 164
Education Film — see Appreciation Courses, Film Schools, Film
Edzard, Jo Pilmat (r) 28
EFLC re setting for The Getting of Wisdom, 13 16 (BW) nee schools in Chilean The New School 411
Education, Use of Films in
the NZ Department of Education's National Film Library 31 (NZ) ACOSA conference a Rehurst 225, nauseo pro it able pre-selling in The Philippines, 338
Education Technology 62 (cr) 227 (cr)
Edward, Meiten (ac) 243 (st)
Edwards, Blake (sc, d) 288 293
Edwards, Sandy (ed) 259, 300
Effects of Films — see Psychological Effects of Films
Egger, Samantha (ac) 88
Ehe ohr, Maria Braun, Die (The Marriage of Maria Braun) 66, 67 (r)
Eichorn, Lisa (ac) 314 (st)
Eisenstein, Sergei (r) 232-233
8mm Films
153n — also see Trudgenia, The, Narrow-Gauge Films, Super 8mm Films
Ere
Baposure and A Child's Voice of Meditation 90 163 Criminal Conversation 61 Edinburgh 60 435
Ekdin pratidin (Eternal as Titles, And Quiet Rolls the Dawn and And Quiet Rolls the Day) 551 (r)
El Dorado 157
Electoral Procedures 457 (cr)
Electric Blue 168
Elektra Luz Comm, The 118 209 (l)
Elephant God — see Joi baba felunath
Elfick, David (pr) 15, 16 (l) 19 (st) 319
Elkins, Hillard (pr) 232
Ello T S 430
Eliza Fraser 88 (Table 1)
Elizondo, Hector (ac) 431
Elliott, Richard (r) 224
Elliott, Denholm (ac) 437
Ellis, Bret Lincoln Locke 122 239, 440
Ellis, Mark (r) 15 (l) 16 (l) 280 314-319 326 (l st) quotes 329 386 410 (+ st), 420 421
Ellis, Peter (ac) 88 (st)
Em grellon in Films — see El Super — also see immigration n Films
Employing Strategy 57 (cr)
Empire 88 also see Australia and the Empire of the Senses — see Al ao corrida
Encounter with the Australian Cinema" — see Forsaman
End of the line? 241
Endeavour Productions 487 — also see Prodcastion Companies & Studios New Zealand
Endeavour Televisions 37 (NZ) — also see Television Production Companies and Studios
Energy Resources of South Australia 277 (cr)
England — see Un ted Kingdom
Enigma The (short story) 362
Enigma Productions 11 14 — also see Production Companies and Studios UK
Enterprise in Stasis 135 (cr), 196 (cr), 277 (cr)
Entertainment tax — see Taxes
Equal Opportunities in Employment 277 (cr)
Equitex Flower — see Higasabana
Equipment
review by the NZFU 14 (NZ) list of rental firms is NZ, 46 (NZ) on Filipino productions 335 336 Philadelphia 90 493-21 473 (r) — also see Cinematography
Equity — see Trade Unions
Equity 254
Erdely Steve The (TV) 38
Erelidom in Films
in Picnic at Hanging Rock, 12 (FW) voyeurism in 'Wot' 263 in Bad Timing 228 229 in The Blue Lagoon, 476 — also see Homosexuality in Films Pornography in Films Sex a Films
Erwin Rado Award — see Awards
Escape from Alcatraz 279
Escape from New York 358 (st)
establing Shot — see True Story of Eskimo Nell, The
Estate, David (m) (ac) 11 (st)
Estrada, Erik (ac) 337
Ethnic Contribution (TV) 397 (cr), 457 (cr)
Et entandgli fe (A Respectable Life) 235 (r) 528 (r)
Etnoguma, The 67-68 (l)
Euthenesia — see Death in Films
Evanson, Richard 186
Everage, Dame Edna — see Humphries, Barry
Every Little Twinge 132 (cr)
Every Which Way But Loose 8
Exhibitors 57 (cr) 148 (st) 146 (st), 382 (+ st)
Exchange and Divide 436 (r)
Exhibition
a minimum terms for SAFC productions 8 cinema attendance figures for NZ 1956-88, 14 (NZ) Australia's film industry in NZ 15 (NZ) 24 (NZ) 48 (NZ) 41 (NZ) in the Philippines, 337, TV sales adversely affect the size of Australian films as above one age and in NZ 41 (NZ) — also see Advertising For Films, Box Office Cinemas, Distribution Independent Exhibitors Previews, Quota, Release Patterns,
Exhibitors
plenty responsible for the death of the Australian film industry once a reasy 329, present lukewarm support of Australian films compared with 1978/77 365 conditions in the state of monopoly 329 — also see Ama gamation Theatres, Greater Union Organizations Ltd Hoyts Theatres Ltd Kerridge-Odeon Corporation
Exna 58 (cr)
Exorcist, The 6
Experiments Film and Television Fund 413
Experiments Films
NZFC support 23 (NZ) Stacy Keach's The Requiem 264 Tim Hanna Escaping the Age and the Grips 266-285 300 east for a find n New Zealand 371 — also see Avant Garde Films
Expert of Films
at SAFC productions 8-9; David Pollnam on the 74 Csaladi turleszek (Family Nest) at Mannheim 1979 35 of Australian

productions 75; of NSWFC productions 88-89; of Japanese films in Europe to cover production costs 111; Harlequin made for the international market 140; Neil Harris in **The Little Convict** (re-mount, 14); designing films for the international market, 179; NZFC close doing overseas contacts for future export of product 29 (NZ); refusal of sales tax on HK prints/films 369 — *also see* Distribution; Legislation
Exposure 286 (i)
Explorers Meteor 453 458 470 — *also see* Cinematography
Exterminating Angel The — see Angel Exterminator, The
Exterior Night 436 (i)
Extras 19 31 342 — *also see* Actors
Extravaganza 23 (BB)

F

FA — see Film Australia
FIAF — see Federation International des Archives du Film
FIPRESCI — see Fédération Internationale de la Presse Cinematographique
FOTAA — see Film and Television Producers Association of Australia
FJ Holden, The 407
Factor, The 54 (ir) 469
Fast (1) — *also see* Production Companies & Studios, Japan
Fatmen Pete (pi) 36-38 (i a)
Faith Healer 326 (st) 339 (st)
Falcon Island (TV) 133 (ir) 184 (ir), 274-276 (cr)
Falling Stars (TV) 134 (cr)
Familiar Places 368 (cr)
Family, La Films
— *see* **Allpec degli uccelli L (The Tree of Wooden Clogs) Five Easy Pieces, Hippodrome (L'Ecrivain Public), Kosetu (Strangulation), Tire** — *also see* Marriage, La Films,
Family Nest — see Casadi Iuzkeuoi
Fans
In the Philippines 389 340 — *also see* Star System
Bombers 23 243
Fantastika 291 446
Fark Raymond (d) 23 (BB)
Fascism and the Cinema 26, 267 — *also see* Political Mesmerists and the Cinema
Fassbinder, Rainer Werner (d) 66 87 234
Fatima 375 (cr) 397 (cr)
Fatty and George (TV) 114 276 (cr)
Fatty Pins 56 (cr) 74 128 (cr) 191 (cr) 958 (i) 386
Faulkner, Alan (p) 6 **(NZ)**
Faulkner, John (ed) 6 **(NZ)**
Faust 435
Fawlner, Michelle (act) 256
Fay Richelette and Co. Ltd 467
Federal Parliamentary System The 81 (cr)
Federation Internationale de la Presse Cinematographique — see Prize of Honour of Mannheim awarded to **Paul Jacobs and the Nuclear Sawy**, 35
Federation Internationale des Archives du Film (FIAF) 462 483 (ltr)
Feiffer, Jules (w) 92 quoted 428
Fellini, Federico (d) 254 291
Feminism — see Women and the Cinema
Fenja (in The Secret) 236 (r)
Ferrara, Massimo 436
Ferrell, Conchata (ac) 395
Ferrell, Andrea (ac) 234 (st)
Festivals
Adelaide 312, 1980 — 417-418 (r)
Annecy 231
Asian (1979) 337
(1980) 156 225 339 340 481
Auckland 30-31 (NZ)
Cannes 47 48 115 28 (NZ), 224 245-251, 291 (i) 247 267
Delhi 406
Edinburgh 434-435 (r)
Karlovy Vary (Prague) 257, 369
London 369
Marche international Programme du Television 1987-TV Festival Cannes 26 (NZ) 257
Melbourne 88, 230; 232-236, 284-285, 302 (r)
See Frankfurter 257
Sorrento (Incontri Internazionali di cinema) — in 1980 Encounter with the Australian Cinema 313 (ltr) 467
Sydney 225, 257 312, 313, 344-347 384 385 (r)
Treasury Fu Film Festival 313
Wellington 28 (NZ), 28 (NZ) 30-31 (NZ) 257
— *also see* Awards, Weeks Film
Fiendish Plot of Dr Fu Meschu, The 117 264
Fight the Cado Fight 45 (cr NZ) 263 (cr), 375 (cr) 437 (ltr)
Fights in Films
staging a fight in **Rhadgames**, 246
Filaroo — *see* Ca witte van Schoen
Film and Television Producers Association of Australia (F & TPAA) 184 329 388, 466 467 — *also see* Trade Unions, Australia
Film Art, An Interpretation 144-149 (br)
Film Australia (FA)
new documentaries, 66, **The Russians** and **The Human Face of China**, 68-70 (i) Tom Mansfield's reinstatement, 225 management and industrial films made through Tim and Adrienne Reed's agency 406 Production Survey 61-62, 153 195 198 275 277 363 367 457 501
Film Censorship Board (Australia) — *see* Censorship Board (Australia)
Film Censorship Hearings Restricted From the Australian Government Gazette 20 76 89 115, 151 158, 209 211 252, 252, 296 385 387 388, 484, 488 500 503 — *also see* Censorship
Film Film Film 164 (cr)
Film Financiers Ltd (UK) 289
Film For Guitar 23 (BB)
Film Industry Submission" "The 6
Film Lab (Sydney) 389 — *also see* Laboratories
Film Noir
the funnel of darkness in 323.
Film Pioneers Oral History Project 86
Film Technik Schweitzer A G 470
Film craft Ltd 9 (NZ) — *also see* Production Companies & Studios, New Zealand
Filmographies
Godfrey Cass (ac d) 175 W J Linkvin (ac dir) 175, 214 Peter Veldhem (sc) 214 Peter Weir (d) 23 24 (PW), Bruce Beresford (d) 23-24 (BB), Tim Burns (d) 306, Alun Bollinger (p) 311
Films Review of Reviews 23 155 — *also see* Censorship
Films Shown in TV 25 46-47 75 78 89 93 105 151 198 182 411 — *also see* Television
Filmweek — *see* Weeks, Film
Filters
not also sun-screens on **Beyond Reasonable Doubt** 490 — *also see* Cameras,
Final Assignment 440
Final Cut 58 (cr) 139 (cr) 321
Financing
of Australian films 6, of David Gutmann 6 Films 11 12 13, 14 74 of **Chain Reaction** 19 of Japanese films 111 of TPC productions, 112 113 of
Macquarie 115 of **Harlequin** 140 of **The Blue Lagoon**, 167 of Japanese films 181 list of factors films produced and financed in New Zealand in 1914-80 9 (NZ) of contemporary New Zealand production ins 13 (NZ) how vement of the NZ Government in the NZ industry, 15 (Augeaueaue to end 15 1977 30 NZ) 41 (Appendix 2, NZ) of **Goodbye Bork Pie**, 16 (NZ) Don Blakeney on the activities of the NZFC including domestic and international finance 24 27 42 (i of NZ); of **Middle Age Spread** 35 (NZ), 98 (NZ) private investors **Heaven and Roaseeable Doubt** 39 (NZ) general manager established in the AFC 209 Avco Embassy's role in **Footloose** 245 of Diana Kurys **Diablo menthe (Peppermint Soda)** 253-254 of **Victories** 279 298 need for foreign finance for Australian films, 312 foreshadowed anti-avoidance amendments to the income Tax Assessment Act 1936-72 312 313 397 exemption guarantees 389 private and government 390 sources of in the Philippines 338, need for international studies of and culture in New Zealand, 371 in Canada 438 440 441 442 443 444 446, of **Race to the Yankee Zephyr** 497 — *also see* Budgeting, Government Aid, Production, Production Costs
Finch Peter (ac) 450
Fine arts and the cinema — *see* Art and the Cinema
Finlay
Nurpingsjoaks (The Rosen's Dance) at Adelaide 80 418
Finlay, Frank (ac) 429 (st)
Finney, Edmund (ac)** 6 (st NZ)
Fire Power 137 (cr) 158 (cr) 278 (cr) 367 (cr) 457 (cr)
Fires on the Slide — see Nobi
First Impressions 193 (cr) 274 (rt)
First 48 Days, The 185 (cr) 377 (cr)
Firth, Michael (d)** 22 (NZ) 42 (NZ)
Fisher 302 (r)
Fitchett, Chris** 328 479, 486
Fitzgerald, Laurie** 268
Fitzgerald, Lewis (ac)** 18 (BB) 20 (st, BB) 253 333 (st) 353 (st)
Fitzpatrick, John** 312
Fitzpatrick, Kate (ac) 4 (st PW) 8 (st, PW) 302
Fitzroy Adventure Playground 82 (cr)
Five Easy Pieces 117
FMNM (Film Making Station, Adelaide) 287n interview with Tim Burns (d) 287, 289 300
Flame 12
Flamingo Boy 467 455 (cr)
Flannery, Anne (ac) 13 (st NZ) 480 (st)
Flaus, John (p) 13, 98 478 (st) 480 (st)
Flight of Pigeons, A — *see* Joseon
Flockhart (play) 171
Florence Shields (ac) 503
Flowing Free 154 (cr)
Flugin Men Bert 154
Fly in the Web 86 (cr)
Flying Kiwi The (TV) 64 (cr NZ)
Fog The 344 (rt)
Foisie, Jane (ac) 154 295 (st)
Food 82 (cr)
Football Films
IMSC securing the television rights to world soccer games, 348 — *see also* **Club The**, Sports Films
For the Term of His Natural Life (1927) 184 (+ st)
Ford, Glen 73
Ford, Francis (ac) 206
Ford, Harrison (ac) 478 479 (st)
Ford, John (d) 13, 108 226-227
Forest Dreams 138 (cr)
Forester and a Deer 57 (cr)
Forgotten Warriors 318 (cr), 387 (cr) 501 (cr)
Forster, Mandy 18
Forsyth, Bill (d) 413
Fort Apache — The Bronx 487
Fortress 184 (cr)
Foram 101 247 448
Foley, Gary (ac) 162
Foley, Bob (d) 281 444
Foster, John 312
Fourth Child 117
Fowle, Susannah (act) 14 (BB) 18 (st, BB)
Fowler, David 365 381
Fowles, John 302
Fowke, Philip 457
Fox Report 281
Foxes 19
Fraga, Jorge (d) 411
Frame, Janet 469
France
Mes oncle d'Amerique (My Uncle From America) at Cannes 88 248 249 **Une semaine de vacances (A Week's Holiday) ou Les heritiers (The Inheritors) at Cannes** 88 251 **Lettuce au talks (Love on the hunt) at Melbourne** 1980 289 and at Sydney 1980 347 **Ne Chatie (My Darling) Le voyage en douce (Sweetheart Journey), Sauve fraid (Cold Cats) and La mort en direct (Death Watch) at Sydney** 1980 347 394-395 **Les chemins de fuuil (Roads of Exile) at Adelaide** 80 418 **Sauve qui peut la vie (Slow Motion) at** Production Round up, 110 264 265, 359 481
Franklin, Miles 99 100
Franklin, Richard (p, d) 31, 32, 33 73 186 (+ st) 196 197 212 (st) 225 241 242 (st) 244-246 (st) 286 (i st) 291 326, 342 other to Ur Worth 410-411
Fressilla River Journey 165 (cr)
Frankovich, Mike (ac, d) 91 396
Fraser, Hew Gussee 176
Fraser, Hilda (ac) 176 171
French Lieutenant's Woman, The 450 (st)
Freshwater Fishing in Victoria 82 (cr) 197 (cr)
Freud, Sigmund 164 201
Freya 272 (cr)
Friday the 13th — *see* Touch and Go
Friday the 13th (r. S. Cunningham) 225
Friedfober, Hugo (pro) 295
Friedlin, William (sc, d) 98; quoted, 322 (+ st)
Friedl, Jan (ac) 466
Frisch, Zbigniew (Polish) (r d) 145 380 412-416 505 507 (i st)
Frisco 227
Friends of Eddy Carle The 58
From Hiroshima to Hesse 388 (cr)
From the Wreck 175 (cr)
Front Wave Signi Celle (To Shoki O To Ko) 45 (cr NZ) 263 (cr) 374 (cr) 497 (cr)
Frontline 113 133 140 (r) 228 320 358 (cr)
Frost, Mark (d) 442
Fuhlis, Michael 406
Fuchsiu eurusee ware ni eri (Is Anyone There) — *see* My Sole a Rasegge and Vengeance is Mine 224 (+ st) 238, 288-295 (r) 344 (r) 414 (r)
Fuller, Samuel (d) 251 422-425, 498-499 500 (i st) 450
Fuhry Thing Happened on the Way to the Forum A 430
Furey Lewis (ac) 291

G

GUO — *see* Greater Union Organisation
Gabor, Pal (d) 233, 236 348
Gafriel Gueras (ac) 287 (st)
Gaiety Theatre 18 266
Gal Young Un 419 (r)
Galileo (play) 430
Gallagher, Peter (ac) 354 481
Gallipoli 224 271 (ltr) 312, 363 (cr) 483 (ltr)
Galop, pollo — *see* Ardronce Research
Galmarello, Fiona
man who makes his living by working jackpots of poker machines in Monarch, 398
Gamekeeper, The 418 (i)
Gamen Afali The (TV) 37 **(NZ)**
Gandhi Mahatma 451
Gandhi 451
Gangell, Tony 291
Gangster Films — *see* Action Films, Crime Films, Thrillers, Various Films
Gangster n Time — *see* Bad Guys
Gannis, Ben 224
Garcia, Nicole (ac) 248 (st)
Gardiner, Geoffrey 38 230 288
Gardiner, Simpsette 381 (st)
Garlands, Art (m) 236-227 (st), 228 (st), 523 (st)
Garnett, Ken (d) 417
Garton, Stephen 411
Gary's Electric 328 479
Gaskin, Catherine 449
Gate of Hell — *see* Jigokumon
Gatehouse, Jon (TV) 146
Gault, James (d) 5 (NZ)
Gaumont 6 **the** 253 254 — *also see* Production Companies & Studios France
Gay Bell 38 86
Gaw, Michael (ac) 280
Ge Imes, Sam 65
Gale, Robert (TVd) 419
General's Double The — *see* Kopernusha
Genet, Jean quoted 287n
Genji monogatari (TV) (The Tale of Genji) 109
Genres
David Parkinson on, 74 scenes is different genres in Wake Under the Bridge (TV) 460 561 — *also see* under specific genre
Gentleman's Hah 182 (cr) 272 (cr)
George, Susan (ac) 66
German Federal Republic
1979 Mesaterm Filmweek 30 (r)
overseas film markets with Japan 182
Race between Time Tram and Bicycle Ins fobi (Dyspel) at Melbourne 1980 234 **Hitler — *see* Ein Film**
Gestrichiami (Hide — a Film from Germany) and Schwalbern sind die business des glunks **(Sisters or The Balances of Happiness) at** Melbourne 1980 287 288 **Kellgesellt (Put on Ice) at** Cannes 1980 250-251 **Geraldine Pole Pie** sold to 247 **Deutschlande bleiche mutter (Germany Pale Mother) at** Sydney 1980 344 344 **Die diarhu sommer (The Tin Drum) at Sydney** 1980 288
Pinkola e Rio de Cologne 259-47 473 (ei Production Round-Up) 284
Germany Pale Mother — *see* Deutschland bleiche mutter
Get Rich Quick Wallingford 174 175 (cr)
Getting of Wisdom, The 100 3 (BB) 4-8 (BB) passim 13 18 (r BB) 24 (cr BB)
Getting Out 131 (cr)
Getting the Message 58 (cr)
Giardino Maelyn 212 (st)
Gibson, Mel (act) 187 (st) 340
Gillespie Hesselind (d) 407

Gilliam, Terry (d) 300
Gingle, Megan 319
Ginnane, Antony I (p) 32 33 74 88 247 312, 313 325 326 398 (+ st) 389 391 487
Gippsland Lakes 82 (cr) 154 (cr)
Girl Who Met Simone de Beauvoir in Serie The 131 (cr) 162 (cr) 302 (r)
Glen 408
Glen, Thomas + Chenoe 320
Giving Up Is Breaking My Heart 49 (cr), 135 (cr)
Glenesnie Verne (i) 9 367
Gliani Time 75
Gleed Time 115 153
Globe Time 32 38 (NZ)
Glorious New Zealand (1925) 6 (NZ)
Glyntelsie Harry (i) 353 (st)
Godard Jean-Luc (d) 247 248 249 418 425
Goddard, Paulette (ac) 363
Godfather The 9
Godfrey, Bob (d) 230 231 300 (i, st) *also see* Adelaide and Corr gends, 387
Goldman, Irving 83
Going Down the Road 441
Going Steady 89
Gold, Gerry quoted 386
Golden Rornmerang Award — *see* Awards
Golden Films, The interviewee title The Hordes Mystery) 174 (cr)
Golden Fortress The — *see* Bonar Bells
Golden Harvest Film Company 117 — *also see* Production Compes es & Studios Hong Kong
Golden Rose Awards — *see* Awards
Golden Bowl (TV) 178 (st)
Goldman, Lucien quoted, 247
Goldman, Thomas (d) 231
Gomez, Manuel Octavio (d) 411
Gomez, Sara (d) 408 411
Gone with the Wind 9
Good Example A 425
Good Morning Bambino 340 (st)
Good Mune A 132 (cr)
Good Neighbors 128 (cr)
Goodbye Bond Day — *see* Seymare konichiwa
Goodbye Pork Pie 15-15 (st NZ) 27 (NZ) 28 (NZ) 28 (st, NZ) 42 (NZ), 43 (cr NZ) 257 281 282 (ltr) 316 373 (st) 374 (ltr) 487 488 490 (st) 494 (cr) 497 (st) 523
Goodbye Yesterday Goodbye (TV) 38
Goodnight Old Mac 44 (cr NZ)
Goodtimes Pris (p) 11 — *also see* Production Companies & Studios U.K.
Goon Show The (Radio) 300
Goonaarra Project 82 (m) 154 (cr) 167 (cr)
Gordon, Adam Lindsay 171
Gordon, Patrick 56
Gordon, Sally (d) 125 (st)
Gordon, Steve (sc) 95
Goretta, Claude (d) 418
Gorin, Jean Pierre (d) 286 398
Gorman 146 (st)
Gosden, Bill 30 (NZ)
Government Aid
Film Section's report and analysis of funded films since 1971, 58 to the NZ industry 14 (Appendices 1 and 1b NZ), But Ellis on the question, 58 2 315 should be used in movie rate exhibitors and distribution thereby breaking present monopolies 324 390 established as a right 328 role of in the Philippines 338 for **Point of Departure** 413 — *also see* Financing, Organisation, Film, State and the Cinema
Government Control
Federal Public Service Disciplinary Appeals Tribunal Presentations on Tom Mansfield 225 of broadcasting activities 485 — *also see* Legislation, State and the Cinema, Taxes,
Government Film Studios 9 (NZ) — *also see* Production Companies & Studios, New Zealand
Governor The (TV) 38 (NZ)
Graduate The 9
Graf Marcel 46 36
Graham, Jan St (NZ)
Graham Kennedy Show The (TV) 37 (st)
Graham Murders The — *see* Shooting The
Graham, Stuart (ac) 478 (st)
Grand Illusion — *see* Grande illusion Le
Grand Opera 434
Grande Illusion, Le (Grand Illusion) 101 247
Granger, Stewart (ac) 448
Grapes of Wrath 75
Grass, Gunter 234 284
Gravre, Carla (ac) 224
Gray, Vivien (m) 11 (st PW) 18 (st BW)
Grease 8 158 164 (cr)
Great 230
Great Artistes Seek 82 (cr)
Great Bible — *see* United Kingdom
Great Northfield Minnesota Raid The 236
Greater Union Organisation Pty Ltd 115 224 225 384 475 — *also see* Awards, Exhibitors
Greatest Hun on Earth The 263 (cr) 378 (cr) 497 (cr)
Green Bird The — *see* Grune vogel Der
Green Hill (TV) 365 (cr)
Green, Judy 381 (st)
Green, Tony (r) 301 342
Grenda, Emanoel Greenlit 85 (cr) 134-136
Grey, Joel Gerald 295
Grigg, Estelle (d) 230 231
Grigni, Helmut (ac) 259
Grigorieff, John (p, d) 112, 259
Griffin, K. J. 312 417
Griffith, Kasilla (ac) 66 (st)
Griffis Pleesah 225
Grimal, Andrew (d) — *see* De Groet, Andrew
Grimblat, Frank (ac) 418
Gross, Yoram (d) 118 141 319
Grosz, Jean (ac) 266
Grundy Organisation 7 (RR) 348 — *also see* Television Productions Companies & Studios
Grune vogel Der (The Green Bird) 347
Guhrie, Peter 16
Guoolina, Sale 89
Gallo — *see* Trade Unions
Galpil (act) 18 (st PW) 17 (st BW)
Gung Ho! How! Alley of China 45 (cr NZ)
Gun 271
Gurtler, Lena (ac) 398
Guthmann, Edward 427
Guzman, Sandra (d) 26
Gymnastics 135 (cr) 195 (cr) 276 (cr) 367 (cr) 457 (cr)
Gyngell, Bruce 346 381 (st) 459

H

H5C 459 (ltr)
H Q Pacific — The Sydney Opdoe 135 (cr) 277 (cr) 367 (cr)
HUAC — *see* House Un-American Activities Committee
Hall, Sandra (d) 35
Halliday, Brett 69
Halloween 244
Hamer, Senator David 98
Hamilton, Alan 177
Hamilton, Jan (ac) 480
Hamilton, Murray (ac) 481
Hamlet (play) 268
Hammond, Heaside 508
Hammer, Professor A G 6
Hammer and the Anvil The 44 (cr NZ)
Hammond 425
Hamnett, Olwia (ac) 508
Hamnglish, Susan (ac) 127
Hanare gobe oh (Melody in Grey) 111 (+ st) 181
Hancock, Tony (ac) 177
Handicapped Love — *see* Behinderte liebe
Handling and Storage of Fish at Sea 156 (ltr) 277 (ltr)
Handling Belac Hay (Part 2) 273 (cr) 364 (cr)
Hang, Sash (d) 35
Hanoset Street 475-479 (r)
Hansen, Phillip 114
Hanson, Jesse 172
Hanokiri — *see* Seppuku
Hard Days Night, A 428 425
Hard Knocks (previously Sam) 56 (cr) 192 (cr) 320-321 378-380 (r) 413-416 505 507 (+ st) 523
Harfy, Jonathan (ac) 320
Hargreaves, John (m) 32 (st) 33 (st, NZ) 36 (st BB) 38 (NZ) 40 (st, NZ) 41 (NZ) 15 (st BB) 38 (NZ) 41 (st, NZ)
Hari Tai (d) 289
Harkness, Alan (p) 61 117 (+ st)
Harlequin 140 (r) — *also see* **The Minister's Magician** 8 32 33 (+ st) 56 (cr) 190 (cr) 140-141 (r) 205 225 293 381
Harman 6 (i) 177 470
Harry at Sarma — *see* Brueme oe Intogeio
Harris, Max quoted 268
Harris, Paul 470
Harris, Richard (ac) 426 (st) 448 (st)
Harris, Rolf (ac) 141 (cr)
Harrison, Cathleen (ac) 328 (st)
Harrison, Doc 81 354
Harry Sutter's Tasmania (TV) 302 (cr) 387 (cr) 497 (cr)
Hartman, Paul (ac) 61 (st) 507 (+ st)
Hasegawa, Kazue (ac) 196 248 (st)
Hasrad Entertainers 381 508
Hasse, Michael (ac) 248
Hawke Heward (p) 13 (st)
Hay, David (d) 263 397
Hay, Ham (d) 503
Hay, Peter 449
Hayden, Shirley (ac) 346
Hayes, Douglas (ac) 177
Hayward, Jack (d) 280 319 (st)
Hayward, Redell (m) 7 (NZ)
Haywood, Stan (i) 231
Hayward & Pearce 135
He Caught A Crocked Lizard 57 (cr)
Hea s, Lalosein 119
Heart of Darkness 114
Heartland 395 (i)
Heath, Harry (i) 312
Heath, Gordon (ac) 257 365
Heatwave 271 (cr) 363 (cr) 453 (cr)
Heaven's Gate 256
Heavies — *see* Bad Guys
Hedley, Brian 444 445 (i)
Hei Tiki (1930 released 1935) 9 (NZ)
Heifs Ing Schoo 95 176 177
Heil ill a Steel Tempest 4 318
Heilmen, Jeromie (p, d) 102-108 151 (st)
Heilwig, Klaus 406
Heilmann, Edith (ac) 295
Heiter Shelter (TV) 243
Hemmings, Dessie (ac, d) 33 (st) 140 (st) 27 (st NZ) 36 (st BB) 38 (NZ) 50 (NZ) 41 (NZ) 62 (NZ) 363 (st) 386 (st) 429 (st) 497 485 (st)
Hemmingway, Marie (ac) 143 (st)
Henry, Buck (sc) 95
Henry 4 18 5 230 231
Hense S ar n Technix 97
Henshaw, Katherine 203
Hepworth, Dame Barbara 23 (BB)
Hepwin in John 448 (i)
Her Brother's Reflection 7 (NZ)
Herd The — *see* Suru
Here Comes the Nigger (play) 342
Heritage 172 175 (cr)
Heritage Films Ltd (The Inheritors) 250 (r)
Hero s Films
mes e oel ian years of Australian filmmaking 66 attempts in 1 ooie o hern a **Brooker Mansel** 283 420-421 absence of non-celebrity heroes in Richard Lowenstein's films, 450 John Wayne **Hetiro s a Bruiskes** 461 498 — *also see* Type Characters s Films
Hero of the Dardanelles A 488
Herrick, Ian (d) 440
Herr, Michael (i) 65
Herma Maxwell (d) 438
Herrmann, Bernard (m) 243
Hert, Heather (ac) 418
Heywood, Chris (ac) 137 (st)
Hickey, Kerrie (ac d) 285 435
Higginsbotham, Eugene Flowers 198 (st)
Hiqash, Yaechi (d) 238 286
High Speed Cinematography
Peter GV-150 at Photokina 88, 465 —

also see Cinematography
Highet, Alfie 22, 259, 451
Hill, George Roy (d) 184
Hill, Lee (d & W) (NZ)
Hill, Walter (d) 241, 281, 284, 286, 434
Hillcrest (John Y&I (d)
Hills, Tom 302
Hinde, Keith (d) 312
Hinemoa (NZ) d (NZ)
Hines, Barry (sc) 454
Hinton, Philip (m) 115
Historic D'Artagnan (Adrien's Story) 224
Historical Films
  nat cinema in Australia, films 96-100, 102, 153, 154; Australian Project, films 1974-1979, 96 (Table 1); pan of films and national themes, 96 (Table 2); in Japanese Cinema, 108-109; Breaker Morant and the Boer War, 17-22, (BW) passim, 263; Australian productions admired by Bob Brierley, 443; Christopher Muir on SAFC production of Sons Goes planned, 458; attention to detail on Water Under the Bridge (TV), 461 — also see Jidai-geki; War Films
Historical Personalities in Films
Adolf Hitler in Swastika, 13 (ill); Rasputin as inspiration for Harlequin, 33, 140; Adam Lindsay Gordon, 4; The Life's Romance of Adam Lindsay Gordon, 171 (ill); Ettie Castell in The Mystery of Hinse Caved, 173, 174 (ill); 295 NBI; Kelly, 170; Jeronimus Cornelisz, 3; The Wreck of the Batavia (TV), 8 (ill); Henry Mitchell, 8; Breaker Morant, 263 (Jess and Frank James, 14; The Long Riders, 251, 288; Ned Kelly, 9; The Last Outlaw (TV), 284, 354; Aspartic Delgado, 31; Un hombre de Mississippi (The Man From Mississippi), 458; J.J. Rousseau, 5; Les chemins de fossil (Roads of Exile), 418; Amy Johnson, 14; Amy, 435; Mahatma Gandhi, 10; Gandhi, 459
History and Hearsay, The Saga of Australian Film 1896-1978 (BY) (bv)
History and Cinema
historical accuracy in films, 296; factual departure from F.M. Cutlack's findings in Breaker Morant, 21 (BW); questioning of the nature of historical reconstruction in Bling Spot, 439; the Boer War and Breaker Morant, 420-421
History of Cinema
Australia
  Film Pioneers Oral History Project, 86
  Nat cinema in Australian Cinema, 96, 100, 152-153 (e); Geoffrey Case and W.J. Macgie (TV) (TV), 214; Ken Hall, Ross Reade, History and Heartburn, The Saga of Australian Film 1896-1978, 207 (bv)
Japan
  n Blasic cel perspective, 106-111, 153 (e); recent studies on Japanese cinema, 183
New Zealand
  historical survey, 8, 9 (e NZ), 21 (NZ)
United Kingdom
  Mahasi Kadre, Charmed Lives: A Family Romance, 382-383 (bv)
United States
  Dan Aykroyd, Peggy — the Life of Alma Reville, 33 (bv); Sir Alfred Hitchcock, 114; Andrew Sinclair, John Ford, 208-209 (bv) — also see Movements in Film History
Hitchcock, Sir Alfred (d) 114, 188 (+ st) 243, 247, 317, 324
Hitchcock, 144 (ill)
Hitchcock, The First Forty-four Films, 144 (ill)
Hitchcock's British Films, 144 (bv)
Hitchcock's Films, 144
Hitler a Film from Germany — see Hitler — ein Film aus Deutschland
Hitler — ein Film aus Deutschland (Hitler — a Film from Germany), 287, 287 (r)
Hoban, Walter — fms 12, 13, 267 — see also Hrafnene, Personalities in Films
Hochmuth, Stanley, 144
Hockey (TV) (e), 189 (bv), 277 (en), 349 (cr), 497 (cr)
Hockey Star, Hockey Two, 164 (cr)
Hoganathan, Guy (d), 200, 324n
Hoffman, Dusty, 142 (d)
Hogan, Paul (en), 44 (st)
Holden, William (en), 506 (+ st)
Holland — see Hollywood
Hollander, Aaron, 141
Holloway, Charles, 171
Hollywood, 27, 118 — also see USA
Holme, Russell, Home (TV), 184 (cr)
Home Video — see Video
Home Made, 4 (sl, FW), 5-6 (PW + st), 23 (PW)
Homme qui aimait les femmes, L' (The Man Who Loved Women), 284
Homosexual Century — see Race and the Homosexual Desire, 324n
Homosexuality in Films
  France, Africa, Iran, Italy, Japan, Mexico, Spain, 79; controversy over the release of Cruising in Boston, 56; bi-sexuality in Nightmares, and the future of the NZFC, in Issue 1, 38 (NZ); Winnie and Faggots — Dyke and Pothere, 200-201 (r), (e +), 203; Richard Barnes, Sigrene complete, 257; Ieatlessness in The Dating of Warren, 15; gay male characters in Money Movers, 17 (ES); Tim Burrson, 300; Creating, 322, 324, 372 (a); mothers and fairy tales, 328n; gay men on all Melbourne Commissions, 376-378 (e), 3 — Ocean, retail intermittent (Ocean — Gay Portrait), 418 — also see Eroticism in Films
Honey, John (d), 110, 225, 321, 388, 391
Hong Kong
  Fengjia (The Secret), at Melbourne, 380, 236; Kong shue fung yu (Raising in the Mountain), at Melbourne, 1980, 289 (i); Tian yuan (The Butterfly Murders), at Melbourne, 1980, 289; Shan-chung shuang-chi (The Legend of the Mountain), at Adelaide, 1980, 419; Taiwanese Named Up, 117, 245
Hoodwink, 312, 383 (cr), 427, 453 (cr)
Hooks, Barbara (j), 460
Hope, A.D., 14 (BW)
Hope, Tony (e), 359
Hopgood, Asa (en), 295
Hopkins, Harold (sc), 121 (+ st), 66), 377 (st)
Hopkins, Miriam (sc), 71
Hopper, Dennis (en), 86, 251 (+ st)
Hor, vas der ikke en, som lo? (Oh Something Lovely Laugh), 237 (r)
Horden, Mystery, The — see Golden Frame, The
Horlocks, Dr. Roger, 31 (HZ)
Horse Breaking, 273 (cr), 384 (cr)
Horse Care, 62 (cr)
Horse Care Squad, 277 (cr)
Horton, Robert (d & W), (+ st)
Hot Flashes — see Age Before Beauty
Hot Head — see Coup de tête, Le
Hotel, 71
House of Cos, 86
House Opening, The, 366 (cr)
House Of Representatives Activities Committees (HUAC), 435 — also see Publishing and the Cinema, US
Housing Alternatives, 165 (cr), 277 (m)
How Chief Terenga Wae Hie Bled, 6 (NZ)
How I Won The War, 429, 451
How to Run an Interview Programme, 277 (cr)
Howard, Ken, John Winston, 312, 313, 387, 411, 511
Howard, John (sc), 37 (+ st), 456
Howard, Trevor (en), 369
Howling at the Moon, 273 (cr)
Hoyts Theatres Ltd, 14, 16, 473 — also see Reel Street, The
Hsu, As-Ne — see Hui, Ann
Hu, Chia-Hsuan, 418
Hu, King, 245, 314
Hughes, John, 58
Hughes, Wendy, 69, 42 (st), 43 (st), 178 (st), 332
Hui, Ann (Hsu, As-Ne), 236
Human Conditions, The — see Ningen no joken
Human Face of China, The, 76 (i)
Humble Force, The, 44 (cr, NZ)
Humphries, Barry (sc), 6 (+ st), 66, 104 (+ st), 151, 152, 153, 154, 155 (+ st)
Humphries, Barry, 69 (st)
Hunchback of Notre Dame, 69 (st)
Hunchin Down the Track, 45 (cr, NZ), 263 (cr), 375 (cr)
Hungary
  Csaladi hurkezek (Family Nest), at Mannheim, 1979, 3d
  Bladom (Confidence) — Angi Vera at Melbourne, 1980, 233, 236, and at Sydney, 1980, 346, 347
Hunter, The, (ill), (TV), 128 (st), 280, 281, 378 (st), 417 (st), 505 (st), 509 (st)
Hunters, The (16mm short), 23, 188
Hughes, Leslie, (sc), 249, 269 (st)
Hunter, Frank, (d), 99
Hunter, John, (d), 246
Hutchinson, Hugh, (d), 18, (NZ), 28 (NZ)
Hutton, Bruce, 33, (NZ), 34 (NZ), 36 (NZ), 40 (NZ)
Huxley, Aldous, (sc), 87
Hyams, Peter, Peep, (d), 478, 479
Hyland, Jane, 353

I

IBCMA — see Interim Board of Censors for Motion Pictures (Philippines)
ICAIC — see Instituto Cubano del Arte e Industria Cinematograficos
IMBC — see Independent Broadcasting Authority
Broadcasting Service
IWW — see International Workers of the World
I am Anna Magnani — see Io sono Anna Magnani
Ichaso, Leon, (sc), 34
Ichikawa, Kon, (d), 109, 141
If I'm a Fly, (TV), 192 (cr)
Im lauf der zeit (Kings of the Road), 346
Images, (ill), Mar, 277 (cr)
  mamara, Shohei, (d), 110, 111, 288, 289, 344 (st)
Immortals, Experience, The, 498
Immigrants, in Films
  — see Cadell, Judy's Child Leaving; Kostas, Bear for the Return Home — also see Emigration in Films
Impact, Films, 112
Impala, Films, 112 — also see Production Companies & Studios, Australian
Imperialism in Films
  attitudes about and European colonialism, in NZ, 11, 12, 13 (HZ), 256-264; in Breaker Morant, 17 (BW), 20 (BW), 42; — also see Politics in Films
Implosion, 433
Import of Films
  in Italy, 113; by Amalgamated Pictures in Australia, in 1912, 174; New Zealand's Film Hire Tax on all overseas films, 24 (HZ), proposal to restrict the number of prints, 25 — also see Distribution, Legislation
Impostors, 434
In Days of Youth, 9 (NZ)
In For Treatment — see Opname
In Melbourne Tonight (TV), 37
In Spring One Plants Alone, 23 (NZ), 40 (cr, NZ), 267, 283 (cr), 372 (cr), 498, 499 (st)
Incident at Northampton, 440
Income Tax — see Taxation
Incontri internazionali del cinema — see Festivals, Sorrento
Incredible Flirtino, 23 (PW)
Independent Production Unit
  Broadcasting Service (IMBC), 344, 456
Independent Distributor
  in Japan, 161; in New Zealand, 28 (NZ); of non-theatrical films released by the New Zealand Federation of Film Societies, 31 (NZ); Tim Burns on Australian, 289; speaker's at NFTA workshop, 313; Greg Lynch with Hard Knocks, 545 — also see Distribution
Independent Exhibitors
  Australia
  — see National Film Theatre of Australia (NFTA)
New Zealand
  overview, 31 (NZ); controversy over John Barnett's attempt to exhibit Hutcose independently, 38-40 (NZ)
  New Zealand Federation of Film Societies, 28 (HZ), 38-39 (NZ) — also see Distribution, Non-theatrical
Independent Films
  difficulties with production in Japan, 159; enclave Cinematheque in New Zealand by the NZFC, 24 (HZ); Tim Burns (ill) on while discussing Against the Grain, 288, 289, 350; NFTA workshop, 313; Ken Hall, in his struggles, 335; Tony Williams on the spirit of the independent filmmaker, 11, 391 — also see Production
Independent Newspapers (NZ), 500
Independent Organisations
  Australia
  — see Melbourne Appeal Video and Media Co-operative (MAVAM)
New Zealand
  overview of film houses, 14 (HZ) — also see New Zealand Motion Picture Exhibitors Association — also see Organisations, Film
Indian
  directors involved in Semi sac on Asia at Mannheim, 1979, 35; Sonar kella (The Golden Fortress), at Sydney, 1980, (A Flight of Pigeons) at Melbourne, 1980, 234-235; Bidin praveh (And Quiet Rolls the Dawn) at Cannes, 80, 251, 252; Bhuvan Shome, at Sydney, 1980, 346; Fact Festival of India, 400; Ondanenda kalasali (Once Upon a Time) at Adelaide, 80, 419; Production Round-Up, 265, 359, 417
  and one — see American Indians in Films
Industrial Democracy, 92 (m)
Industrial Films — see Advertising Films; Chemical Industry Films; or the distribution Survey
Industry, Film — see Contracts, Labour, Production, Trade Unions
Inhabitant, The, 131 (m)
Inharitors, The — see Herthiose, Les
Injury in Sport, 138, 154 (en), 277, 308 (cr)
Inman, Ada, (sc), 171, (st), 174, 226
Insiang, 338 (st)
Inside, 241
Inside Out at Long Bay, 86
Inside the Third Reich, 11
Instant Sex, 231
Institutes Film — see Archives & Institutes Film
Institituto Cubano del Arte e Industria Cinematograficos (ICAIC), 401 (i) — also see Archives & Institutes, Film Cuba
Interim Sea of Cenerys, The, Motion Pictures (INCAM) Cinema, 337, 338, 339, 340 — also see Censorship
Interiors, 93, 96 (st), 95 (st), 142
International Federation of Film Archives — see Federation of International Archives
Interview, 262 (+ st)
to Jonas Anna Magnani (I am Anna Magnani), 413 (i)
Intervista, 262 (+ st)
to Jonas Anna Magnani (I am Anna Magnani), 413 (i)
Into, 241
Intolerable Intimate and Tall Shadows of the Wind) at Sydney, 1980, 345
Irish Republic — see Eire
Irishman, The, 39 (st), 139
Island, 312
Il Divo, 338 (st), 339
Isle of Dreams, 9 (NZ)
Israel, 3 (ES), 23 (cr, ES)
It's Magic, (TV), 184 (cr), 185 (cr)
It Won't Move, to be Easy, (TV), 449 (cr)
It's Harder Than You Think, 98 (cr), 135 (cr)
It's Now, (TV), 344
Italian Screenwriters' Associates, 117 — also see Tinto Unkshe, Italy
Italy
  La Luna, at Melbourne, 1980, 234, Bella del vostro (Lace Into the Void), Le terrazza (The Terrace), and Le citta delle donne (The City of Women), at Cannes, 80, 241, 1980, annotated, international dialogue, at Sydney, 1980, 345-346
  Amarcord, 338
  Production Round-Up, (TV), 266, 359, 417
Itim, (Black), 339
Ivory, 44 (en), 69, 86

J

J.A. Martin Photographe, 441
Jack and Jill: A Postscript, 147
Jackson, Peter, 44 (en)
Jagar, 269, 339
Jimmee Chi, see also, 460
James, Brian, 37, 66
James, Jesse and Frank, 251, 295
James Gee — The First American
Teenager, 12, 13
Jane-Jane (The Middle Man), 234
Jans, The Plane and Paintings of Jans
Eeens, 49 (cr, NZ), 263 (cr), 375 (cr)
Japan
  historical perspective, 106, 111, 153 (e); Second Australia Television Festival, to be held in Tokyo, 164; Donald Richie on the film and television industry in, 195; 1-3, 204, 211 (r, e); Thief (A Boy Called Thief), based at Melbourne, 1980, 236, 266; Mizoguchi's Chikamatsu monogatari (Tales of Chikamatsu/The Crucified Lovers), at Melbourne, 1980, 236; Fukushin seizuma (A Wife at Risk), at Melbourne, 1980, 282, 283, at Sydney, 1980, 344, and at Adelaide, 80, 419; Kaseru (Strangulation), at Melbourne, 1980, 289; Kagemusha (Shadow Warrior), at Cannes, 80, 249; Production Round-Up, 117, 264, 265
Japan Film Image, 183
Japanese Film, The, 183
Jardine, Frank, 32
Jari, Stefan, (d), 224
Jarmesh, Dolly, 281
Jarman, Derek, (d), 395, 397
Jarratt, John, (sc), 352, (st), 353, (st), 354, (e), 494, 511
Jaws, II, 31
Jenkins, Michael, (sc), 122, 480
Jennings, Bryan, 49
Jennings, Grandma, 405
Jervis, Alan, (sc), 13, (st, NZ)
Jessop, Clyde, (d), 407
Jewish Films, 35 — also see Racial Problems in Films, Social Groups in Films
Jewison, Rob, (sc), 48, 49, 50-51, 53, (i, st), 278, 341, 342, 489
Jidai-geki (Japanese Period Films), 108
Jidai-geki (Japanese Period Films), 108
Jigokumon (Gate of Hell), 108, (st), 107
Jimenez, Leal, Orenthe, (e), 35
Jinrikisha, nineteen (The Pornographer), 170, (+ st)
Joe Interview, The, 273 (cr)
Joe Klein Show, (TV), 62 (cr), 174
Joggar, The, (ill), 131, (cr), 454, (cr)
John Ford, by Joseph McBride, 93
John Ford, by Andrew Sinclair, 206-207, (bv)
John Ford, A Biography, 93
Johnnie Cruiser Show, (TV), 98, 99
Johnson, Amy, 435 — also see Historical Personalities in Films
Johnson, Ben, 69
Johnson, Kelly, (sc), 18, (st, NZ), 19, (st, NZ), 49, (NZ)
Johnston, Margaret, (d), 493
Jol heba haharah (Elephant God), 234, (r)
Jol-ichi (Rebellion), 110
Jonah, Barry, 58, 184, 482
Jones, Dennis, 255, (+ st), 503
Jones, Ian, (sc), p, 353, (st)
Jordan, Richard, (sc), 94, (st)
Jordan, Sid, 28
Joseph, 131, (cr)
Josephson, Elvis, (sc), 66, (st)
Journalist, The, 30
Journalists, Films — see Socialist Realism, Films
Journey, The, (i), 139
Journey Among Women, (e), Table 9)
Journey for Three, (i), 89
Joyce, Tony, (i), 139
Jonel, 35
Judd, Phillip, 320
Judge Sage I — see Sanshiho sugata I
Juggernaut, 429, (+ st), 436, 437
Jungle Woman, 139, (cr + st)
Junoon (A Flight of Pigeons), 234, 235, (r)
Just An Ordinary Life, 131, (cr)
Just As the Sun Went Down, 140
Just the Jud, 82, (cr)
Justocoem, 415, (m)
Jutra, Claude, (d), 439

K

Kaiaki, theatre, 137, 138-111 — also see Adaptations, Theatre and the Cinema
Kaczinsky, George, (d), 435, 440
Kagawa, Kyoko, (en), 288, (st)
Kagemusha (The General's Double and Shadow Warrior), (ill), (st), 182, (ill), 183, (ill), 249, Cannes, 80, (r), (ill)
Kagi (The Key), 109, 197, (st)
Kaidan (Kwaidan), 111
Kakady, Yvonne, (sc), 61, (st)
Kahpeselii (Pht an Ice), 251-251, (r)
Kama Sutra Rides Again, 230, 234
Kants, Iver, (sc), 20, (st, NZ)
Kapoor, Shashi, (a), 236
Karate films — see Oriental Action Films
Karlovy Very Festival — see Festivals
Kaszuknecz, Jerzy, (d), 33
Katz, Lee, 489
Kavanagh, Brian, (p), 299
Kazan, Elia, (d), 93, 253
Keach, Stacy, (sc, p), 237, (en), 238, (st), 239-241, 294, 295, (i, st), 243, (st), 245, (st), 324, (st)
Keaton, Diane, (en), 93, (st), 94, (st)
Keays-Byrne, Hugh, (en), 47, 477
Keep Moving, 192, (cr)
Keeping It Quiet — The Jones, (i, cr)
Keeping Up With The Johnsons, (cr), 132, (cr), 192, (cr), 273, (cr), 364, (cr), 457, (cr)
Keiserhaus, to be Jerusalem (Jesus and Sme) Gangsters), 131
Keith, Harvey, (en), 344, (st)
Kellerman, Annette, (sc), (NZ)
Kelly Gang, The, (ill), 17, 174
Kelly Gang, The, (ill), 175, (m)
Kelly, Margaret, (sc), 214
Kelly, Ned, 7, 9, 35
Kelson, Kay, (sc), 381
Kem — see Erling
Kemeny, Alexander, (d), 64
Kendall, Jennifer, (sc), 238
Kendall, Jeni, 320
Kenelly, Thomas, 99n, 152
Kennedy, Chris, (d), (m)
Kennedy, Gerard, (sc), 318
Kennedy, Graham, (sc), 37, 12, (ES), 312, 313, 377, (st), 378, 384
Kent, Jon, Odeon Corporation, 15, (NZ), 16, (NZ), 24, (NZ), 31, (NZ), 37, (NZ), 39, (NZ), 41, (NZ), 497 — also see Exhibitors
Kerkhlee-Archie, 44, (cr, NZ), 263, (cr), 378, (cr), 497, (cr)
Kesto, Kari, (sc), 195
Kettleman, Sara, (sc), 329, (st)
Key Carrington, 367, (m), (ill), (cr)
Key, Ted — see Kegi
Kid, Sam, 319
Kill With a Tattoo, 225
Kills Next Door, The, 300, (cr)
Kieslowski, Krzysztof, (d), 253, 254, 347
Killer Kids, 44, (cr, NZ)
Killing Ground, The, (TV), 89

L

LVN Pictures, 335, 337 — also see Production Companies & Studios, Philippines
LVN Star, see Philippines, 335 — also see Leaderships
La Boulet, Dominique, (m), 416
Laboratories
  poor work in NZ necessitates use of Australian labs in Beyond Reasonable Doubt, 36 (NZ); list of, 48 (NZ); film meaning equipment, 473; electronic equipment, 493; film sales tax in NZ, 497 — also see Colorfilm Pty Ltd, Film Laboratory, LVN Studios (Philippines), New Zealand National Film Unit, Wild-Corn Limited — also see Printing
Labour — see Contracts, Industry, Film; Salaries; Strikes, Trade Unions
Labsley, John, (p), 312
Lachlan, Vintage, 142, 354
Lacgeer, Fran, 114
Ladri di biciclette (Bicycle Thieves), 200
Lady Chatterley's Lover, 394, (ill)
Lady Hamilton, (US), title, That Hamilton Woman, 383
Lahiri, John, (p), 34, 36, (i, st), 40, (NZ), 486, 490
Laird, Norman, (e), 312
Lample, Jeffe, (act, 267, (e)
Lamy, Alexis, (d), 440, (st)
Land of the Lotus Eaters, (TV), 184, (cr)
Landis, Sue, (st), 35
Landcam Presentation, 136, (cr)
Landmog, Jeffrey, The Jones, (i, cr)
Landing Up With The Johnsons, (cr), 132, (cr), 192, (cr), 273, (cr), 364, (cr), 457, (cr)
Landstrom, Jo, Jonyaka-dan (Jesus and Sme) Gangsters), 131
Leite, Harvey, (en), 344, (st)
Lelkamas, Annette, (sc), (NZ)
Lally Gang, The, (ill), 17, 174
Lally Gang, The, (ill), 175, (m)
Lally, Margaret, (sc), 214
Lally, Ned, 7, 9, 35
Lalson, Kay, (sc), 381
Lam — see Erling
Lamey, Alexander, (d), 64
Landril, Jennifer, (sc), 238
Landel, Jeni, 320
Lanelly, Thomas, 99n, 152
Lanelly, Chris, (d), (m)
Lanelly, Gerard, (sc), 318
Lanelly, Graham, (sc), 37, 12, (ES), 312, 313, 377, (st), 378, 384
Lant, Jon, Odeon Corporation, 15, (NZ), 16, (NZ), 24, (NZ), 31, (NZ), 37, (NZ), 39, (NZ), 41, (NZ), 497 — also see Exhibitors
Lanklase-Archie, 44, (cr, NZ), 263, (cr), 378, (cr), 497, (cr)
Lanto, Kari, (sc), 195
Lanttleman, Sara, (sc), 329, (st)
Lanr Carrington, 367, (m), (ill), (cr)
Lany, Ted — see Kegi
Lard, Sam, 319
Lill With a Tattoo, 225
Lills Next Door, The, 300, (cr)
Lieslowski, Krzysztof, (d), 253, 254, 347
Lillar, Wilma, 44, (cr, NZ)
Lilling Ground, The, (TV), 89

Lean David (d) ad7
Leap into the Void — see Saltz rel vuole
Lecrer Eva 399
Learning Fest (The Transition of Young People from School to Work), 455 (cr)
Last Asiray 364 (cr)
Lee Anna (auds) 207
Lee Jack 8-9
Leer James (ed) 4 (d), PW)
Legend of the Mountain Tod — see Shen-chang cheang-ohi
Leg ist as regarding advertising carrying a film's classification 23, 24
legislation/ vanese and energy into the film community 184 as cinema ownership in NZ 15 (NZ)
Australia
Arbiva Feature Film Award 1979 68
224 325 330 389 — *also see Salves*
Australian Film Commission Act 1975 427
Income Tax Assessment Act 1936-79 313, 397
Prohibition of Child Pornography Act 1978 312
Tasmanian Film Corporation Amendment Act 1975 89
Canada
Income Tax Act 439
New Zealand
Film Commission Act 1978 21 (NZ) 22 (NZ)
— *also see* Censorship Contracts; Copyright, Film Export nt Film Government Control; Import of Films Levels le Licensing Laws; Quota Regulation of Films States and the Cinema; Taxes
Legislation for Children
regarding child pornography 23; the *Prohibition of Child Pornography Act* 1978 and **Sweet Sweetback's Baadasss Song** 312, 417 — *also see* Children and the Cinema
Lehmuskallio, Markku (d) 418
Leigh Janet (act) 248
Leigh Vivien (act) 382 (cr)
Lempad of Bali 225
Lemere
decision to use fixed tether than zoom os Stir 342, at Phatelking '80 469-470 — *also see* Cameras: Wide-Ang e Lenses Zoom Lenses
Lesser Sol (d) 233
Leseing, Doris 12 (NZ)
Lester, Richard (d) 184 286 428-431 (d)
Let's Just Go to the Movies — see Political Transmissions
Letts, Danny 312
Letterman, David 88
Letters 225 410-411
Letters to a Friend — see Maybe This Time
Letting Go 367 (cr) 501 (cr)
Lewis Jerrnie (ed) 132
Lewis Joseph H (d) 434
Libraries Film
Australia
— see National Library of Australia, Visneal Library
New Zealand
— see New Zealand National Film Library
— *also see* Archives Institutes, Film Collections of Films.
Lieberman, Lees
New Zealand Film Licensing Authority and Jelke Barnett's application for the school fo ivory release of **Nutcase** 39-40 (NZ) plan to de license cinemas in NZ in 1961 257 369, 477 — *also see* Cinemas, Legislation
Lieberstein, Roy 23 (BB)
Lichtenstein in London 23 (BE)
Lida Cinema (Auckland) 31 (NZ) — *also see* Art Cinemas, New Zealand
Lieffergas, Sandy (pl) 11 12
Liebesfilm 2161 Portugiesischen os ocos the 312 — *also see* Film Censorship Lisnage 385
Life and Flight of the Reverend Brodsheette The 23 (WW)
Life, Be In 8 154 (d)
Life of Brian 386
Life of Dhiru — see Salisky Ishkbai ross
Life Romance of Adam Lindsay Gordon The 171 n (— st) 174 (+ st) 210 (cr) 225
Lighting
Ronald Boyd and Bl an Bansgrove s ses of Warm White De Luxe sucressents in **Chels Reaches** 17 skylight is trush hut ost in **Chain Passion** 17 (Hal amps ropes n **Chain Reaction** 18 high and low key, 18 Russell Boyd's lighting on **The Last Wave** 19 (PW) Nestor Almendros orderly lighting is **Kramer Vs Kramer** 142 theatrical s **By Right** 302 n **Femme** productions 338 n **The Tempest**, 381 for **Hard Knocks** 505, of a TV set 483 (+ st) Lowe Gasel Stand ard successes 970 on **Brayed Peasonable Doubt**, 439 111 — *also see* Cinematography
lighting cameramen — see Cameramen
Lifetime: A Chronicle of Change (interviews) **A Chronicle of Change Lifetime** 272 (cr) 354 (cr) 454 (cr)
Lincoln Cass Films Proprietary Ltd 172, 175 — *also see* Production Companies & Studios Australia
Lincoln County Incident 257 262 (cr) 374 (cr)
Lincoln, W.J. (William Joseph) (d) 172 174 (d) 175 214 (l)
Lines 418
Lipsner-Smith 473
Listener (NZBC pub) cutlast 14 (NZ)
Literacy Teacher The — see El brigadista
Literary Adaptations — see Adaptations Literature and the Cinema
background of Soo y Pasternak s family in **The Pasternaks**, 36 Australian literature and explorations, 84-100 Sam Fuller's *The Ade* on the Western War 568 influences on Richard Lester 430 431 Brian Moore Mordecai Richler as
Morley Callaghan and their "Canadian vision", 445 — also see Adaptations, Theatre and the Cinema
Literature, Film
Ian Fred *Peppy — The Life of John Ford* (Frederick Hall, 1979) 73 Maurice Yacowar *Hitchcock's British Films*, (Archon Press, 144 Eric Rohmer and Claude Chabrol *Hitchcock. The First Forty-four Films* (Translated by Stanley Hochman — Ungar Film Library) 144 Francois Truffaut, *Hitchcock* (Updated edition — Simon and Schuster) 144 Robin Wood *Hitchcock's Films* (3rd edition revised and enlarged — Ramsey/Tantivy) 144 David Bordwell and Kristin Thompson **Film Art: An Introduction** (Addison-Wesley Publishing Company, ss 1979) 144 148 David Chesh re *The Book of Movie Photography* (Knopf, 1979) 268, Andrew Sinclair *John Ford* (George Allen ahe Unwin London 1979) 206-217 Eric Rosds *Rules and Meanings in The Saga of Anstralian Film 1896-1978* (Harper and Rowe) 267 Volker Schlondorff and Gintlig Grass *Die Blechtrommel als film (The Tin Drum as Film* Zweitausendeins, 1979) 285 Michael Korda *Charmed Lives* (Allen Lane 1980) 382-385 Ken Berryman *The Australian Film Industry and Key Films of the 1970s. An Annotated Bibliography* (George Lugg Film Information and Research Centre), 4#2; *International Index to Film Periodicals* 1979 (International Federation of Film Archives) 302 453 — *also see* Cataloguing and Classification of Film Literature Periodicals Film
Little Big Man, 178
Little Convict, The 56-57 (cr), 65, 130 (cr), 161 (r)
Little Escapes, The — see Petites lagons Les
Little Romance A 477
Livermore Reg (act) 318
Lloyd, Danny (act) 473 (+ st)
Loach, Ken (d) 419
Location Shooting
at Gen Dess s **NSW** for **Chain Reaction** 15-18 rs Gatlstone gun for **Blir** 49 in Sydney and Portable le **Water Under the Bridge** (TV) 125 on Nadiya Levu Islands Fiji for **The Blue Lagoon**, 167 169 likes to use Heyshes Island to **Touch and Go**, 214 **Heaven of 1st South Seas** (1924) filmed in the Nation Rsthct of New Zealand 8 (NZ) list of overseas features making only on local on s New Zealand 9 (NZ) in Samoa for **Nose For The Return Kimes** 11 13 (NZ) as many actas locations as possible in making **Beyond Reasonable Doubt**, 36 (NZ) Kitty Pilson Montgomery Aledame for **The Repeater** 284 on the Ha ladcor Plain for **Resegance**, 245 (cr) 245 Coffee Inmake and 246 Riprlde Dunedra Central Otago and Queenstown in NZ for **Pictures** 261 on the Hustmas Atrothca sands s WA for **The Wreck of the Batavia** 9 (BE) Terrastn rsemberg in New York 328 The age of 333 s the Philippines 338-Amsterdam for **Lit** 328, Stonebligh Abbey Warwickshire used for **The Tempest** 385 at Seymour, Victoria, for **The Last Outlaw** 354, Queenstown (NZ) locations for **Race for the Yandex Zephyr** 389 467 Barrington Tops Nat ons Park for **The Sailing Ship** 508 Howkes Bay, Nz for **Uenuky** (TV) 468 power and 511 — also see Cinematography: International Production Found Up
Lodger The (1926) 144
Lodger, The (1943) 71
Lodrick, Anthea (s 4) 268
London Films Ltd 362 — *also see* Production Companies & Studios United Kingdom
Lone Ranger The 296
Long Ago Nnrt 192 193 (cr)
Long Chris 88
Long Dead Friday The 435 (r)
Long Joan (sc p) 88 214 312
Long Riders The 241 251 (r) 294 296 434
Long Weekend 9 (NZ) 74 75, 78
Longest 100 Miles The 340
Longford, Raymond (p, d) 8 (NZ)
Longmire, Arla (ed) 14 (BB)
Lord, Gabriella 312
Lord, Robert (ed) 257 280
Lost Chord The 214 (cr)
Lost Nohel Ilrrsrhe Blum The — see Verlore ehre der Katharien Blum Die
Lost Tribe, The 262 (cr)
Louis-Dreyfus, Robert (sc) 302
Loufan 250 (r)
Love Letters From Teralbe Road 48 49 275 341 (sc)
Love Story 5 22
Love Swindler 88
Loved by a Nearl Chiefless d (NZ)
Lovell, Patricia (d) 164
Lovich, Lene (m) 348
Low, Lloyd Manufacturing 470
Lowe, Rose (s) 470
Lowenstein, Richard (d) 148 302
Loy Yang Power Outlall 193 (cr)
Lucas, George (s) 8
Lucas, Trevor (p) 418
Lucinda Brayford 133 (cr) 481
Luce, Peter (TVp) 391
Luck of Ralring Camp The 914 (cr)
Luger, Lou 406
Lui, Clarence (c) 88
Lukes, Steven 247
Luks s Kingdom (TV) 23 (PW)
Lumley, Keith 397
Lupe, Le 234 (r) 235 (sd) 340 (r)
Lutlesche, Tony (d) 346
Luscombe, John 225
Luther 284
Lydia 71
Lyle McCabe Productions 349 — *also see* Production Companies & Studios
Lynch, Greg 396
Lynn, Ron (ed) 238 (sd)
Lynne, Judy (sc) 88 (d)
Lyric Picture Gardens (Cinema) 174
Lyssy, Rolf (d) 234

M

MAVAM — see Melbourne Access Video and Media Co-operative
MIP TV Festival (Cannes) — see Marche International Programme on Television
MPAA — see Motion Picture Association of America
MSO — see Melbourne Symphony Orchestra
Ma chand (My Darling) 347 394 (r)
Mabey, John 406
McAlpine, Don (s) 320 451 508
Macarthur Onrotlonal Film 138 (cr), 277 (cr) 387 (cr)
McBride, Joseph (j) 429
McCabe, Michael 438-440 (l st) 447 502
McCarthy, Dudley 8
McCloud (TV) 395
McCormick, Robin 88
McCrae, Hugh (act 171 (+ st) 174 (cl) — *also see* Addenda and Corrigenda 225 for corrections to the obituaphons on 171 and 174
McDonald, Gary (ed) 503
McDoss, James (c) 7 (NZ)
McGowan, Rose 444
McDonough, Tom (c) 434 503
McDowell, Malcolm (ac) 171
Macedo, Marcilio Vera Peraz (p) 265, 357, 451
McGeechan, Walter 81 53
McGill, Chris (f) 289, 318 321
McIlmoyl, Hugh 95
McKe Lonette (ac) 436 (sf)
McKegg, Dorothy (ed) 38 (el HZ) 395 (st)
McKenzie, Pat (ed) 285
McKenzie, Brian (d) 396
Mackenzie, John (d) 435
McLaren, Tilly 348
McLay, Jim 41 (st, NZ)
McLennan, Dia (sc d p) 389, 378 379-412 (l) 395 (cr) (l st)
McNe-Anderson Associates Pty Ltd, 24 25 41 (NZ) 301 458 — *also see* Audience Research
McPherson, Ian (bibliography) 313
McQuaid, John 164 338
McQueen, Humphrey 269
McQueen-Mason, Edward (s) 127
Macrae, Ian 88
McRae, John (TVp) 172, 174 460 481
Macrae, Sandy 305 (cr) 452n
Mad Mon 124 205 265 (d) 291 293, 476, 477
Made in Australia 308
Magami, Anas (act) 418 (+ st)
Magnetic Sound
equipment at Photoelins '80 470-471 473 (— st) — *also see* Sound Systems
Magritte, Rene — see **Rene Magritte**
Mahler 12
Maher, Norman 286 (d)
Majera, Lee (act) 435 (st)
Making (1 275 (cr) 354 (cr)
Making of Summer Lad 369 (cr)
Malcolm, Derek (j) 369
Male General Enlistment 180 (cr), 277 (cr), 387 (cr)
Malle, Louis (d) 448
Man A Woman and a City A 411
Man At the (TV) 169
Man at an Organ, A 467 (cr)
Man at the Edge The — see Chels Reaction
Man at the Edge of the Freeway The — see Chels Reaction
Man from Atlantis (TV) 349
Man from Hong Kong, The 124
Man from Mo sinics Ted — see Ethanbra do Moleniicu
Man of Mark 57 (cr)
Mas of Marble — see Czlowiek z mermury
Man Who Loved Women The — see Homme qui aimait les femmes, L
Man Who Had Liberty Valence The 297
Man Who Stole the Sea The — see Telyo e nsuondo oceko
Man Who Sued Them, The 55 (cr)
Man Will The Movie Camera The 28
Man o Pate 117
Mandel, Loring (ed) 136, 151
Mandinga 27 101
Maser, Ali Tom (p) 88, 225
Manipulating (previously Delaining Flame) 8, 56 (cr) 114 115 (— st) 125 (cr) 226 (+ st) 320 321 361 389-391 (l) 465
Manga 9 (NZ) 99, 137
Manhattan 90 (d) 93 96 (el) 142 143 (l)
Manklewicz, Joseph L. (d) 418
Mann, Tracy (ed) 328 (— st) 331 378, 379 (el) 414 416 (— st), 505 (el)
Mannheim, International Filmweek — see Weeks, Film
Manson, Lance s (sd) 8 (NZ)
Manz, Linda (ed) 251 (el)
Maori Make Love A 1 (1918) 8 (NZ)
Maoris — see Polynesians in Film
Marced 117 (el)
Marche International Programme de Television (MIP TV Festival Cannes) — see Festivals
Marchesti, Victor 396
Marcos, Ferdinand 349
Marcos, Imelda 327 340
Marczewsk, Wojciech (d) 35
Mareldura, Mallu (sc) 295
Marginal Operation, The 417
Marketing of Films — see Distribution
Marley, Alexander (d) 8 (NZ)
Marriage in Film
— see **Sacrifice, Chase That Dream Family Rival (Ceslodi luzkose)**, **Griha Prravesh**, **Hanover Street**, **Higosdane (Eguline Rimeet)**, **Kramer vs Kramer**, **Vs Kmmer Ehe der Maria Braun**, **Die Neveprrnt**, **My Brilliant Career**, **Peh le Sbirlng**, **The Alodre degli amnoek L'** (**The Tree of Wonden Clogs**)
Marriage of Maria Braun The — see Ehe der Maria Braun, Die
Married Couple A 447 (el) 448 (el)
Marsh, James (ac) 48 (el)
Marshall, E.G. (ac) 95 (st)
Marshall, Bill (el) 441
Marsh, Adrian (j) 26-28 101 247
Martin Agrippa 23 (BB)
Martin, Glenn (l) 354
Martin, Peter 164
Martyrdom of Nurse Cavell, The 225 for stills from this film see 173 and 174
Marxist-Leninist Party, Socialist Eelth Cassell.
Marusic, Jasko (d) 302
Marsh, Lee (sc) 251 (sd) 428 (st) 428 (el)
Mary 433
Mary of Scotland 73
Masks — see See Till the Cuff
Mason, Bryan McDean (sc) 490 (+ st)
Mason, Clement 173
Mason, Marsha (ac) 193 (st)
Mastroianni, Marcello 23 (BB)
Mastroianni, Marcello (ac) 291 499
Matariki (The Wanderers) 196
Matka, Zelimir 231
Mattison, Michael 127
Maunder, Paul (sc d) 10-13 (l, el NZ) 287 389 (— st)
Maximum Security 341
Maxwell, Peter (d) 321
May, Brian (m) 118 212 228 299 313 354
Maybe This Time (previously **Letters to a Friend** and **Untitled**) 8 55 (cr) 130 (cr) 189 (cr) (el) 289-291 (l), 318 319 (+ st), 321 322
Maxxia in Melbourne 193 (cr)
Meadmore, Clement 23 (BB)
Meals Australia 306 (cr)
Meatballs 441 (+ st) 442 443 (el)
Mecavery, Mike 406
Medical Films
made by dying patients 196
Medical Disorders in Film
cancer self-cure as a result of "rage" low level radiation in **Heart Jeanbs and the Nuclear Gang** 35 industrial diseases in **Song of the Canary** 35 carcinoid lines as a result of dumping of chemical waste in **The Killing Ground** 35 cancer in **Promises in the Dark** 105 difficulties in curing, and Parkinson's rsclerosis in **Flow and Bosolen** 269 398 the mentally retarded in **Seat Boy** 398 atomic radiation in **Chain Reaction** 15
Meet Me in St Louis 145
Megalo Media 457 (cr)
Melin, Jutta (act) 7 (el PW) 8 (st, PW)
Melbourne Access Video and Media Co-operative (MAVAM) — see also Independent Organisations, Australia.
Melbourne — City of 1st South 391 (cr) 501 (cr)
Melbourne Film Festival — see Festivals, Melbourne
Melbourne Filmmakers Co-operative 418
Melbourne Symphony Orchestra (MSO) 111 (+ st) 299
Melies, Gaston (r) 8 (NZ)
Mellen Company 8 (NZ) — also see Pro-Motion Cameramen A Studios USA.
Mellen, Joan (j) 183
Meldrerne 27 87 424, 478 478
Melodrama — see Melodrame?
Melodrame? (Melodrama?) 418
Melody 11
Melody in Grey — see Hanare gaze orin
Men 204 285
Menchoy, Vladimir (d) 417
Mendou, Adrienne (sc) 19 (BB)
Mercer, Marian (p) 57
Merriure, Monique (d) 441
Mercuhs, Gus (c) (sc) (st) 379 (st)
Messmer, Mike 355
Metropolis 468 (— st)
Mex 28
Production Round Up 265
Meyerhoff and Golan Cinematic Company 173
Michael — see Three to Be
Michesk, Richard (d) 328 418-419
Mick 56 (cr) 132 (cr) 161 (cr)
Middle Age Spread (play) 38 (NZ)
Middle Age Spread 29 (el NZ) 38 (NZ) 39 391 (— st NZ) 43 (cr NZ) 257 395 (r) 398 (l)
Middle Man The — see Jane-araxya
Middleton, Margaret 9
Midi (c) 381
Midnight Express 14 (+ st) 77 (st) 373
Midnight Matinee 443, 444
Mike Walsh Show (TV) 458
Milnes, Phillip (m) 411
Miles, Kevin (sc) 8 (st, PW)
Miles, Vera 455
Miller, Arthur (sc) 419
Miller, Dennis (ed) 279 (st) 280 342 (el)
Miller, George (d) 18 (st) 17 19 385 353 (st) 354
Miller, R.E. — see Tripod
Mill, Award — see Australian Cinematographers Society (ACS) Awards
Millington, Sirke (sc) 177
Million Dollar Mystery (TV) 23 (BB)
Milo, Chris (ed) 460, 481 (+ st)
Mimi Jenell All 365 (cr)
Minchin, Bevan (sc d p) 17 (BB)
Mind Block The 354 (cr)
Mind Mate 82 (cr) 225
Mining Films
uranium and the Ranger Agreement in **Dirt Cheap** 281 283
Mining and Conservation 82 (cr) 185 197 (cr)
Mining and our Environment 392 (cr)
Minister's Magician The — see Harlequin
Minnie — see Exposure Meters
Minority groups in films — see Social Groups in Films
Minnma, Peggy (p) (NZ) 258, 259
Minus — see Zerkalo
Miss X 338 340
Mister Jamesway Is Safe 464 (cr)
Mistress The 82
Mitchell, Eric (d) 434
Mitchell, Irene (sc) 1720
Mizoguchi, Kenji (d) 107 286 287
Mogg, Ken (j) 101 247 291 446
Moir, Richard (sc) 503
Molloy, Mike 318
Monnet, Helen 28

Molotov Cocktail 253 265
Mon Oncle Antoine 447
Mon oncle d'Amerique (alternative titles: **My American Uncle** and **My Uncle From America**) 224 248-249 (r)
Monarch 338 (r)
Money Movers 3 (BB) 4 (BB) 8 (BB) 16-17 (l, BB) 24 (c, BB)
Monkeygrip 55 (cr) 191 (cr)
Moonlight Movies
The Films of Peter Weir — between 118 and 119 Issue 26
The Films of Bruce Beresford — between 260 and 261 Issue 28
Monroe, Marilyn (act) 416
Monster Club, The 435
Monsters' Christmas The 487 (cr)
Montero Vinos (c) 108 166 (st), 212 (st) 848 (el) 269
Monzanen, Chikamatsu 286
Moon is Aries 58 (cr)
Moon dyes 175 (cr)
Moore Alec 8 337
Moore, Brian 445
Moore, Dudley (ac) 281 (st)
Moore, Polly 170
Moorhouse, Frank (ed) 68
Mora, Philippe (d) 110 318 418 450
Morant, Harry 283 — *also see* **Breaker Morant**
More Than Blood and Bandages 154 (cr)
Morgan, Chris (c) 381
Morgan, Gary 69
Mohsean, Norma 18
Moran, Lil (ed) 250
Morris, Judy (sc d p) 291 26 (st, PW) 21 (el, PW) 189 (el), 289 (+ st) 319 321 409 (st)
Morrissey, Paul (sc) 8 (BB)
Morrison, Jim (m) 88
Morse, Helen (ac) 459
Mort se direct La (Death Watch) 384-385 (r)
Mosrow Does Not Believe in Tears — see Moskve slyosam nyewyerli
Moses, Eddie 406
Moskve slyosam nyewyerli (Moscow Does Not Believe in Tears) 417 (l)
Motherwell, Hugh (ed) 53 (st)
Motion Picture Association of America (MPAA) 88 89
Moulder, Helen (ed) 280
Mount, Dewitt (BB)
Mourir a tue-tete (A Scream from Silence) 298 (r)
Mouth to Mouth 153 418
Movements s Film History — see Cinema Verite, History of Cinema, Neorealism; Structuralism.
Movie 101
Movie Version, The 193 (cr)
Moyle, Allan 336-337 (sc)
Moir, Christopher (TVp) 469 (+ st)
Mrill, David (d) 418
Mrill, Marty (ac) 95
Mr Limer Rnd (ed 32 (st) 20 (BB) 283 460 (el)
Mulvey, Laura (s) 435
Mung, Ho Yam (ac) 18 (NZ)
Muppet Movie, The 8
Murder Must Fruited Up 365 (cr)
Murdoch, Rupert 101
Murdoch, Rupert 210 224 318 505
Murphy, Geoff (sc L d) 18-19 (l st, NZ) 366 469
Murphy, Mrhes (sc) 143 (el)
Murphy, Paul (c) 17
Murray, Scott (s) 88
Murray, Tom (d) 27
Murton, Thomas 486 (el)
Music and the Cinema
Ghosts/Jo Zemolin's *Flute de Pan* used in Peter Weir's **Picnic at Hanging Rock**, 10 (PW), Bach organ music used in Olmi's **Leltern (el) Seegull (The Traditional)** 21 **Wonden Clogs** 206 minoehi and peoe s (Lullight) music sand os Alexandrov in completion of **Ivan Vtye Maxlod** 233, Verdi in Bertolucci s **Bme** 234, Thelberg s ax shoss on "Rene Sweet Home and Schubert mornmptu in **The Sailing Ship** 508, Mahler, Satie Marss sung and s British military band playing palhotin she in **Brasder Morant** 22 (BB)
Music Attendements
Max Steiner's for Ashton Rogers films and **King Long** 406, Korngold arranged Mendelssohn for **A Midsummer Night's Dream** 293, Bl an Mey's of *Hair* with the MSO 299 — see also Music Film
Music Film
Absolving sympathy for the ss mals in **Lost Weekend** 32, **Apocalypse Now** seen as "Hymn" 56 **We Are the Boys of Homesdale** song, s **Homesdale** 5 (PW) record ng **The Birthing** 119 "exercise" son s by Miles Davis for **Last Embrace**, 285 Richie d Franklin on 286 the use of Bach cantatas contrasted with hardrock in **Cruising** 324-325 use of jazz and possibly synth oversetsl in **Manganinnie** 381 — also see Composers Music Arrangements Scoring
Music in Films
new screen trends the combination of musics esterts timesl with a solemn plot theme, 231 in Krzysztof Kieslowski's Krahwerd Lene Lovich Wreskiree Ehs in **Rocks On** 348 songs from the Exclusionists Sound Group; s **The New Scoect** 411 sounding scons s **Babylon**, 438 — also see Pop Music in Films, Musicals, Musicians of Australia — see Australian Musicians' Union
Mutesle 271 (cr)
Mutiny on the Bounty Ted (1917) 8 (NZ)
Mutrell, Ed (p) 151
My Amer ans Uncle — see Mon oncle d'Amerique
My Brilliant Career 85 190
My Brilliant Career 46 83 35 (st) 160 137 205 229 293 328 329 (el), 381
My Darling — see Ma cherie
My Lady of the Cave 7 (NZ)
My Pole le Revange — see Fokuehu euruee el ael
My Survival as a — "Deviant"? 193 (cr)

My Uncle From America — *see* **New uncle d'Amerique**
Myles Lynde 434
Mystery Island 326
Mystery of the Hansom Cab, The (1915) 214 (cr)
Mystery of the Hansom Cab, The (1925) 167 (cr)
Mystery Story 7ha 229

N

NAC (Japanese Company specializing in animation equipment) 473
NFPC — see National Film Finance Corporation (UK)
NFTA — see National Film Theatre of Australia
NSW Australia Investment Grid 581 (cr)
NSWFC — see New South Wales Film Corporation
NSW Mining Industry 387 (nr), 511 (cr)
NZEC — see New Zealand Broadcasting Corporation
NZFC — see New Zealand Film Commission
NZFU — see New Zealand National Film Unit
Nahnkee Wenimh 234
Nagashima Toshiyuki (ac) 235, 281 (int)
Nagra Kudelski 476
Nakadai Tatsuya (an) 106 (pt) 243 (int)
Nakamura Kaisuo (en) 225
Nambassa Festival 44 (nr, NZ) 263 (cr) 378 (cr)
Nannuzzi Armando (c) 238
Nashtalak 281
Narrat ion — see Commentary
Narrow Gauge Films
Still negatives exposed in 16mm 48 47
also see 8mm Films 16mm Films
Super 8mm Films
Nash, J B 185
National Culture and the Cinema
Australia
96 100 152 153 (e) 4-5 (FR) 283 317 328 407-408 410-411 420-421 (e) — also see Australian Film Industry — Comments on the
Canada
439-440, 444
German Federal Republic
287
Japan
181 (e2) 183 206 211
New Zealand
11 12 13 (NZ) 22-23 (NZ), 30-31 (e, NZ)
Philippines
334-340
National Film Archive (Australia) — *see* National Library of Australia
National Film Board of Canada 440 441 — also see Organizations, Film
National Film Finance Corporation (UK) 14 76
National Film Theatre of Australia (NFTA) 8 9 23 106 313 367 408 — also see Film Festival Exhibitions, Australia
National Film Unit — *see* New Zealand
National Lampoon Animal House 8
National Library of Australia
Australian film retrospective 88 (also) centring with AFC and AFTS on film in memory Errol Flynn **Pearls and Savages** re-creating (pt 1 89) still **For the Term of His Natural Life** re-constructed 164 (still) great (t 20 Yagoda v still Time to the Hills lending section 397 acquisition of the Harry Davidson collection 408 — also see Libraries, Film Archives
National Parks 62 (c) 154 (nr)
Natsu no Imoto (Sister Summer Sister) 110
Navigators 51 (cr)
Nazis & Film
Inowarshaving in **Die rase es light (Stra...t)** 234 re **Hitler — ein film aus Deutschland (Hitler — a Film from Germany)** 257, goose stepping sequence in **Die Blechtrommel (The Tin Drum)** 285 — also see Socio Groups in Film
Nazism and the Cinema — see Fascism and the Cinema
Nedlands College of Advanced Education (also see WAIT) 33
Negat ve Matching, services in New Zealand 46-47 (NZ)
Negroes in Films
n **Cruising** 392 — *also see* Race Problems in Films, Social Groups in Film
Neill, Sam (ac) 69 (pt) 107 (pt) 224
Nelson, Heidi 473
Nelthia, Margi et (ac) 14 (pt, PW)
Neumeister, Eimenne (c)m) 199 — *also see* Italy — Movements in Film History
Netherlands
A Place for the Stranger at Mannheim 1979 35 **Opname (n Fu Treatment)** at Adelaide 40 41st
Neuline Dallhe 9 (NZ) — *Also see* Production Companies and Studios New Zealand
Never Ever Go With Someone You Don't Know 154 (cr)
Never Never Land, The (1) (e) 135 (cr) 185 (cr) 207 (nr) 367 (cr) 457 (er) 501 (cr)
Nevin, Richard (ac) 316
Nevin, Robyn (ac) 69 (pt) 122 123 (pt) 124 394 480 (pt) 481 (pt) 503
New Cliffe at Mascaflyn 454-455 (cr)
New Delhi — see Festivals, Delhi
New Guinea — see also New Guinea
New Hebrides Independence 277 (cr)
New Producers and Processes 469-471 473
New School The — see Nuovo scuola Lo ese)
New South Wales Film Corporation (NSWFC)
investment in **Sth** 48 51 341 342
excerpts from the annual report 88-89
organization for the 1980 Encounter in
Sorrento 313; script development arrangements with Rob Elle 314 316
100% funding 317 post operation of Film Expo 80 406 objection of
Independents (eg Australian Texture Film selection 427 Production Survey 135 277 357 501 — also see Organizations, Film
New Tales of the Tairs Clan — see Shin heiko monogatari
New Zealand
see 45 page Supplement "The New Zealand Film Industry between 1969 and 1987 issue 27 Page references in the Index followed by (NZ) refer to this Supplement News on the industry in 257 385 391 487 503 Paul Maunder on the effects of Overseas Immigrants 11 12 13 (NZ) assed for subscribers theme letter thru overseas formulas 13 (NZ), needs for commercial production 13 (NZ) 23 (NZ) 29 (NZ) **Mind's Age Spread of Sydney** 90 345 Tony Williams (ed) on the industry in 370 272 (t ed), Report of the Internal Affairs Department 487 503
Broadcasting Corporation (NZBC)
overview and income/expend ture figures 14 (NZ) 15 (Jacobus to end 16 NZ) 41 (Appendix 2 and Table of Expenditure NZ) 37 (NZ) 38 (NZ) 372 381 482 — also see New Zealand — television
Distribution
15 (NZ) 18 (NZ) 24 (NZ) 27 (NZ) 28 28 (NZ) 4- (NZ) 42 (NZ) 257 281 (NZ) 379 503
Exhibition
15 (NZ) 18 (NZ) 24 (NZ) 31 (NZ), 287 389 393 487 503,
Feature Film of Film Season re 28 (NZ) 38-31 (NZ) — also see Independent Exhibition, New Zealand Societies Film, New Zealand
Film Commission (NZFC)
commercials cross-fertilization over culture importance 13 (NZ) 22-23 (NZ) Inside Issues who returns 19 41 (NZ) **Goodbye Pork Pie** Family possible with the establishment of the NZFC 17 18 (NZ) establishment of since re-set up Hutton plans — interview with Rt Sheal Don Blakeney and Lindsay Shelton 21 29 42 (e-t NZ) hard to meet to establish the National Film Archive 21 (NZ) pressure to make television series 38 (NZ) vital role in investment 38 (NZ) about the 3 a sales agent 41 (NZ) as a of **Goodbye Pork Pie** at Cannes 81 257 small one opened Jeanne was given for **Smithereens** and **Snigere the Murderer** 257 John O'Shea on the 258 258 260 Annual Report re-issued 389 Tony Williams on 370-373 passim
Films Licensing Authority
39-40 (NZ) — also see Licensing Laws
Freelance directory of personnel in the film and television industry 482-483
List of feature films produced and financed by New Zealanders 1916 89, 8 (NZ) 1 list of Overseas features 1917 77 8 (NZ) list of overseas features made partly or location in New Zealand 1977 8 (NZ)
Motion Picture Exhibitors Association 447 — also see Independent
Organizations, New Zealand
National Film Archive 361 — *also see* Archives & Institutions, Film, New Zealand
National Film Library 31 (NZ) — also see Libraries, Film
National Film Unit (NFU)
6 (NZ) 8 (NZ) 24 (NZ) 26-27 (+ st, NZ) 31 (NZ) 41 (NZ) 372 (+ st) 381, 487 430 511 — also see Laboratories, Production Services and Facilities 46-47 (NZ)
Production Survey 43-43 (NZ) 282-283 485 487
Size and structure of the film industry in 14-15 41 (e NZ)
Taxes 26 (NZ) 28 (NZ) 386 487 — also see Taxes
Television
Paul Maunder's plans to work in, 13 (NZ) overview of the industry 14 15 41 (NZ) Commission (eg of Independent Producers) and Scheme (Chi Schemes) 23 (NZ) support for subsidized production including Australia 26 (NZ) NZFC policy on investment in 28 (NZ) John Hamett's work 37 (NZ) air time costs, 25 (NZ) 37 (NZ) Media as 37-38 (NZ) Hauraki Enterprises call for end of the twin channels to be handed over to private enterprise 381 503 Tony Williams on 371 372 Alternative Television Network nonsense 508 — *also see* Television
New Zealand News 503
New Zealand Sound-scenes (1933) 8 (NZ)
Newcombe, Les 51 242
News, Film
exchange ties between the ABC and WGHH TV Boston 348 Alan Bridger's story career 348 NZBC 449 — *also see* Satellite, Television
News of Tea (TV) 349
News Limited 503
Newsagents 503
duntine of the Australian newsreel dramatized — **Newsbount** 153 major output was in news reels in New Zealand radio 1920 7 (NZ) early New Zealand talkie 8 9 (NZ) clips in Tarkovsky's
Zerkalo (Mirror) 232 — *also see* Non-Fiction Films
Newton, Bert (ac) 36, 39 (pt) 310 (pt) 386 450 (pt) 503
Next Time Actd 455 (cr)
Ngila, Fred (ed) 174
Nice Set of Guy, A 44 (cr NZ)
Nichols, Bruce 72
Nicholson, Arch (d) 88
Nicholson, Jack (ac) 478 (+ st) 478 (+ st)
Nielsen, Bill 112
Nielsinghe, Friedrich 14 (BB)
Nigeria
Bruce Beresford's work with the Nigerian Film Unit 3 (BB)
Night Cinematography 47, 75 — *also see* Cinematography
Night The Prowler, The 47 86 (Table I) 443
Nightmares — *see* **Zmory**
Nightmares 128 (cr) 192 (cr et) 271-272 (cr)
Nightmares 35 (NZ)
Nikkatsu 111 — *also see* Production Companies and Studios, Japan
Nile 186
1941 8
1979 Contrel S Heni Sena (TV) 489
Nineteenth Century Georgian Chronicle, A 35
Ningbo no jokes (in three parts, **No Greater Love Read to Eternity, A Soldier's Prayer, alternative title The Human Condition)** 105 110 (+ et)
Nitrate
A small pit lost in NZ Defence Department vaults 31 (NZ) — also see Stock
Nixon — see also New Guinea
No Great Shakes — see **Ningen no joken**
No Simple Solutions 277 (cr) 387 (cr) 501 (cr)
No Such Place 330
Noh (Films as the Piano) 109 (+ et)
Noa Frenan Films — see Cinema Verite
Compilation Films, Documentary films, Newsreels, Short Films
Non Professional Actors
seen in Bete Terre **Ceslad luziazsa (Family Portrait)** 38 Samoan villagers in **Sons For The Return Home** 12 (NZ) 13 (NZ) in **Lutkens dag (Lucelli)** **The Tree of Wooden Clogs** 198 200 in **Against the Grain** 257 in Fiji in productions, 338 333 — also see Actors
Norma Rae 83 299
Norman's New Barden 44 (cr NZ)
North by Northwest 244
Northern Territory, The (36 (cr) 185 (cr) 277 (cr) 501 (cr)
Novels into Films — see Adaptations
Newcleli, Jess (ac) 259
Noyne, Phillip (d) 18 48 152 153 257 316, 318 340
Nueva escuela, La (The New School) 411
Number 96 (TV) 349
Nunn, Victor (d) 419
Nurse Cavell — see **Edith Cavell**
Nutcase 39-40 (+ st) 44 (c) NZ) 257 282 (c) 374 (nr), 495 497 (cr)

O

O'Brien, Francis 224
O'Brien, George (ac) 73
O'Connell, John (ac) 6 (st, 68)
O'Dell, Dave (...) 487
O'Neal, Ryan (ac) 101
O'Neil, Tatum (ac) 440 444 (+ st) 445 (st)
O'Shea, John (...)n (NZ) 22 (NZ) 37 (NZ), 257 258-261 (+ st)
O'Shaughan, Bernie 354
O thieves (The Travelling Players) 188
Obeyesekere, Lionel (ac) 237
Obelmes, Clem (ac) 487
Oberon, Merle (ac) obituary 71 382 (+ st) 383
Obituaries
Dawson, Jen (...) 213, Hitchcock, Sir Alfred (d) 18 243 McPherson, Ian 313, Oberon, Merle (ac) 71, Reis, Irene Casey (ac) 81, Ryan, Sir Norman 225, Wenzl, Rose (n p) 51 Wright, Albert (...) 71
Obscenity in Film — see Pornography in Films
Oceans, a bit intermittent (Oceans, a Gey Period) 48 81
Ocker Night Shot The 183
Oil, Last Game, The 71
Oil Ind Edge 22 (NZ) 23 (et NZ)
Oilfield Installations — see National Film Unit — Productions
Oilmen 214 (cr)
Oglesby, Ted (ac) 114
Okan, Gaby (ac) 245
Olsen, Cinematography — see Editing
Oliver, Pam (p) 312, 427
Oliver, William (ac) 236, 240
Olm, Christine (d) 193, 200
Olsen, Annette (c) 355, 396
Olsen, Simon, 406
Olympic Games 350 351 also 387 391
On Company Business 396 (r)
On Second Breath 501 (c)
On The Friendly Road (1956) 7 (NZ)
On Time and All Correct 183 (cr)
Once Upon a Time — see Onjasandan katadeli
Onjasandu katadeli (Once Upon a Time 419
One Flew Over The Cuckoo's Nest 8
One Hundred Crowded Years 9 (NZ)
One Hundred Years Ago 172 175 (cr)
One a Seven Collective 200 201
One Way Ticket — see **Cierta manera, De** 401 411
Onda, Shoji 108
Opening of the Auckland Exhibition The 7 (NZ)
Ophuls, Marcel (d) 12 14
Opname (n Fu Treatment) 417-414 (t)
Optical Sound
transfers onto reused stock in the Philippines 338 — also see Sound Systems
Orbell, Tui (e) 3 6
Organisation of Coaching 195 (cr)
Organisations
USA — see House Un-American Activities Committee
Organizations, Film
Australia
— see Australian Film Commission, Australian Film Development Corporation, New South Wales Film Corporation, Society of Australian Film and Television Arts and Sciences, South Australian Film Corporation, Tasmanian Film Corporation, Victorian Film Corporation
Canada
— see Canadian Film Development Corporation, National Film Board of Canada
New Zealand
— see New Zealand Film Commission — also see FIAF, FIPRESCI, Newsreel Organizations,
Oriental Action Films 155 — also see Action Film, Samurai Films
Orkendi 218 (cr)
Oscars 53 — *also see* Awards
Oseeny Mestion (An Autumn Marathon) 232 (r) 235 (r)
Oshima, Nagisa (d) 29, 101, 110 112, 181 247 275
Other New Zealand The 374 (cr) 497 (cr)
Out of the Blue 251 (r)
Outbreak of Love (TV) 365 (cr), 486 (cr)
Outrageous 30 (st, NZ)
Outrageous (d Bill Marshall) 441
Outsider The 91 (cr) 501 (cr)
Overcoat, The — see Capposlio, Il
Ozu, Yasujiro (d) 107 108 145

P

PAG — see Producers Action Group
PDGA — see Producers and Directors Guild of Australia
PLC — see Presbyterian Ladies College
PMPAA — see Philippine Motion Picture Producers Association
Pacific Banana 182 (cr) 272 (cr st)
Pacific Film Archive 434 — also see Archives & Institutes, Film, USA
Pacific Films Ltd 8 (NZ) 258 — *also see* Production Companies & Studios, New Zealand
Pacific Film 101 (156-) (t) 133 15 (BB) 388 — also see War Films
Pacific At (c) 322 (e) 323 (st) 392 (st) 396
Packer, Kerry 34 391 401
Page, Geraldine (ac) 35 (st)
Pagnol, Nicola (ac) 179 (e)
Pak elan
The Blood of Hussein at Adelaide 80 418
Pallisers, The (TV) 127
Palm Beach 137 287
Palmer, Allen (ac) 448
Pamphlets — see Cameras
Panasonic, Japan, 476 (nr) 418
Panavertchenki, Mirela 281
Paper Wheat 35
Parker, Vanessa (e) 236 (st) 347
Parque New Guinea
Production Around Up 117
Parramatta Drive-in (Playground) 31 (NZ)
Parramount Studios 15 — *also see* Production Companies as Studios, USA
Parsi, Devis (n) 329
Parker, Alan (n) 111 12 (st) 14 373
Parkinson in Australia (TV) 503
Parks Community Centre 300 (cr)
Partamale, Sam 35
Passionate, The 35
Pastor, Ernst (ac) 236 (st)
Patsy, The Story Of, The 1988
Patrick 31 32 (st), 76 (st) 113 187 241 243 244 248 284 298 326 410
Patterson, Terry (d) 312
Paul and Michelle 35
Paul Hogan Show, The (TV) 39 (st)
Paul Jacobs and the Nuclear Gang 34 (nr) 35
Paull, Gustne (d) (NZ)
Pauli's Case 418
Pauly, Rebecca (ac) 435, 448
Pearce, Richard (d) 335
Pearlman, Ellen (d) 434
Pearls and Savages 69 (st) 366
Peasants in films — see Rura Characters in Film
Peel Marwick Mitchell Report — see Australian Film Industry
Peck, Hugh, Sam (d) 31
Peers, Lisa (ac) 371
Peerzwirn, Seymon (ac) 419 (st)
Pegeau, Jacques 353, 354 — also see Television Production Companies & Studios
Pendlebury, Anne (ec) 481
Penguin Awards — *see* Awards
Pennebaker, D A (d) 388
Penthouse 186
Penthouse Cinema (Wellington) 31 — also see Art Cinemas, New Zealand
Penultige 156 (cr)
People Like Us (TV st) 194 (cr)
People of Influence — see **Russians, The**
People of the Cliffs — see **Russians, The**
People of the Snows — see **Russians, The**
Peoples Republic of China
Film Australia's **The Human Jsrne of China** 70 (t) **Man's Pole** co production with France 71 72 (t) cameras at Photo4 no 80 489-470 television in 349 — *also see* China
One Way or Another — see **Ou et autrement**
Peppermint Sole — see **Diablo menthe**
Perez, Manuel (d) 406
Performance 11
Performer 224
Period Films — see Historical Films
Perisnel and
Act in Australia, Gas Men Only Club International, Playboy and *penthouse* considering home video and cable television as future markets, 185
Theatre 171 172 173 174 *The Reminder* 171 *The Bulletin* 173 174
Periscope
— *see Australian Kinematograph Journal, Cinema Papers, Movie* — *also see* Literature, Film
Perry, Joseph (p) 7 (NZ)
Perryman, Jeff (ac) 260 320
Petale, Ulysses (ac) 10 (st NZ) 12 (st NZ) 13 (+ st NZ) 369 (+ et) 490 (st)
Peter Black and CIFC in Australia 274 (cr)
Petersen, Rudy 406
Petites fugues, Les (The Little Escapes) 89
Petit, Chris (...d) 312 348
Petulia 428 428 (+ st) 431
Phar Lap's Ban (1983) 5 (NZ)
Philippine Motion Picture Producers Association (PMPPA) 285 336 337 481
Philippines
Lino Brocka **Jaguar** selected for Cannes 285 contemporary cinema in the 334-337 Lino Brocka (d) **Maynila (Sa Mga Kuko ng Liwanag)** and Ishmael Bernal (d) **Himala** Round-Up 285 451 Television overview of the cinema 336 (t) Philippines Motion Picture Association The 335
Philosophy and the Cinema
Schrlegel and Levi-Strauss 247
Nietzsche and the **Birth of Wisdom** 14 (BB) J J Rousseau and **Les chemins de l'exil (Roads of Exile)** 418
Phipps, Max (ac) 51 (st) 53 278, 280
Photographic Industry Association 482
Photographic studio fresh equipment 470 — also see Cinematography
Photography, film — see Cinematography
Photo-play 60 — see Trade Fairs
Pialet, Maurice (d) 258
Pickett, Mitchell (ac) 284 291 (st)
Picks Pitch Railway 82 (cr)
Pinkheyer, Greg 505
Pick up on South Street 428
Picnic at Hanging Rock 88 106 (+ t) 5 (+ PW) 23 (cr +W) 259 315, 326
Pictorial Parade 8 (NZ)
Pidate, Steven
Mayndl This Time 189 **Thaze and Go** 42 **The Z Man** 187
Picture 42 (st) 44 (cr) 257 258 259 (+ st) 260 (+ et) 287 (+ st) 362 (cr) 374 (cr), 495 (cr st)
Piece of Cake (previously And Mullie Means Three) 272 (cr) 384 (st)
Pied Piper The 11
Pierre, Roger (ac) 248 (st)
Pike, Andrew 482
Pillsbury, Sam (d) 388
Pink slumber series 280
Pinney, Mike 505
Pine and Needles 289 (t) 395 (t) 407
Pioneers, The 228
Pizer, Larry (n) 67
Place for the Stranger, A 39
Place of Your Own, A 69 (cr)
Placide, Michel (ac) 281
Plain Pallisers, The (TV) 127
Plane Tale (3) (st) 183 (cr)
Plant, The 458 (cr)
Plastiline for Beyond 168 (cr)
playboy 185 189 201
Players to the Gallery (TV) 503
Playwrights' films — see Adaptations, Theatre and the Cinema
Pleasant looking 273 (cr) 384 (cr)
Please Don't Loose Me 135 (nr) 501 (cr)
Pleasence, Donald (ac) 73 (st) 437 (+ st)
Plumber, The 16-22 (+ PW) 24 (cr PW)
plumbing 87 (nr)
Plummer, Christopher (ac) 240, 478 502
Point of Departure 413
Polish Anne-Claire (d) 282
Pollard
Zimory (Nightmares) at Mannheim 1978 35 **Bez selecznienia (Rough Treatment Without Assashein)** at Melbourne 1981 233 at Sydney 1981 347 at Adelaide 1980 417 **Amator (Camera Buff)** at Melbourne 1980 233 and at Sydney 1980 347 **Wielka Wodna (The Cheetah Racer)** at Cannes 1980 249
Polverhum, Bas (pn) 189 189 212 (t)
Polbo and Small Gangsters — see **Kanaka de la tempestad**
Political Movements and the Cinema — see Communism and the Cinema, Fascism and the Cinema
Political Transmissions [one part titled **Late Last Go to the Moving**] 284 300
Politics and Cinema 26 27 101 247 281
Politics and Films
controversy over the proposed screening of **Death of a Princess** 184 controversy over the banning of the 1980 Moscow Olympic Games 358-351 — also see Television
Politics and the Cinema
Australia
Debate over 26-28 101 247 281, 449 — also see Australian Labor Party (ALP)
France
Algerie Vetnam and May 68 and Claude Kroye **Diable menthe (Algerie/North Side)** and **Molotov Cocktail** 255
Italy
1980 compared with **Ustkara degli assenti (The Tree of Wooden Clogs)** 199
Japan
left bias of Shinoda 111
disinterment of the co-productions **The Volley-Pallists** and **Sea of Love** with the Soviet Union following the Soviet invasion of Afghanistan 298
New Zealand
production of the **Weekly Review** stopped in 1949 due to alleged political ties 9 (NZ)
USA
— see California Un-American Activities Committee
— Activities Committee, House Un-American Activities Committee
USSR
the belated release and limited distribution of Andrei Tarkovsky's **Zerkalo (Mirror)** 232 — also see Censorship, State and the Cinema, War and the Cinema
Politics in Films
debate over definitions 28-29 (t) 247 281 446 an election night ad setting for

Don's Party 11 13 (BB) individualism and sexual politics in **Against the Grain** 286-288 306 *pass m*, Federal Labor Government as background to **Maybe This Time**, 286 mineral exploitation in the Northern Territory in **Dirt Cheap** 281 283 IFA s Northern Invitational **The Swinger** 348 (WW) a Three **Wishes** 348 on real movement in Madrasa **Wilam** 0 **The Wet el Heme** 306 Three Mile Island in **We Are the Calmes Pigs**, 348 CIA in Dominican Republic, 348 Jamaican politics detailed in **Town Bloody Hell**, 396 U S backed counter revolutionaries in El Salvador **The Literacy Teacher** 418 obe Ginza 406 pre-invalid entry Call in **Vive La Republica** 411 — *also see* Imperial em re Films Rental Problems in Films war and the cinema, Women and the Cinema

Pallack Sydney (el) 288
Patrgonia Pelanius (1956) 230
Pelyesimus re Films
  in Hiseries Lissed by s Mearle Chieftess and **How Chief To Pongo Won His Bride** 8 (HZ) In **Bose For The Return Home** 13 13 (NZ) re **Pictures** 258 259 261 — *also see* Redd Productions in Films, Social Groups in Films,
Pone, Venture (el) 414
Pooist (Super dimm) 434
Poor Pete Me (TV) 3 (IFB) 7-8 (IFB) 23 (cr 98)
Pop Music in Films
  That's the Day 11, 12, Jim Morrison and The Doors, The Emitt opening
  Apocalypse Now 68, Sonny and the Sisstreet in **Traditional Cops** 23 (IFB) in **Hand Knocks** 505, The Beatles in **A Hard Day's Night** 428 — *also see* Music in Films
Popeye 92 — *also see* Cartoon Characters in Films
Pornographer The — *see* **Jinruihaku nanmna**
Pornography in Films
  complaints to the ABT categorized 8 Janet Strickland re, 20, 23, 38, 39, controversy over **Cruising** 88 322-324 342, 427 report on coalitial nonexemption listings 85, controversy over **Caligula** 89 in Japan (10) 111 152, s **Electric Blue** 165 Bell Geoffrey as 231 controversy over **Sweet Sweetback's Baadasss Song** 313, distancing cinemas s NZ could lead to an 'allow al small', 497 — *also see* Censorship: Exhibition in Films; Sex in Films
Port Arthur 235
Port Melbourne Studios Pty Ltd 225 — *also see* Production Companies and Studios, Australia,
Porter, Russel (sc) 398
Portes, Gil (d) 336
Portrait of a 60% Rarfect Man 434
Portrait of Jean McMeekin 469 (nr)
Portrait of Teresa — *see* **Retrato de Teresa**
Poseidon Inferno (Special Treatment) 224
Post Lawrence van der 365
Postere
  Awaiting, The 358
  Bark Rose 451
  Bella The 173
  Clec Enemy 255
  Dan Gilmore 417
  Fiasdish Plot of Dr Fn Manchin The 264
  Head Morning Sinshine 340
  Heriegulin 38
  Lady Chatterley's Lover 349
  Off the Bdge 23 (NZ)
  Pribik 50
  Rene le the Yenkee Zephyr 38
  Richard's Things I III
  Skin Deep 29 (NZ)
  Sophist 39
  Sons to the Return Home 28 (NZ)
  Sqneeze 257
  Sword, The 456
  Taka This Job and Shove It 461
  Tattoo 264
  Xtradu 115
  exhibition at Cuban, 411 — *also see* Advertising For Films
Post-Production Facilities in New Zealand 46 (NZ), 488
Post Synchronization
  see **Goodbye Pork Pie** 811 — *also see* Sound Recording
Posto II 189
Asia and Cohenga 388 (c), 396 (r)
about a echo dn monda 441
Powell, Robert (ac) 140 (+ st)
Power of Wealth (p by) 173
Presbyterian Ladies College (PLC) 13 (BB) sinclair Milly Lucy 186 (el) 260 (+ st) 318 381
Prieu Danx (ac) 418
Prewett, Jacques 3 (IFB)
previews 49 — *also see* Exhibition
Price, David 36
Price, Dennis (ac) 7 (st, BB)
Pride, Eric 467
Pride, Frank 188 212
Pride and Prejudice 87
Printing
  rising costs in Australia, d Reilly runs to Sydney for processing and rushes while location-shooting, **Chain Reaction** 1 8, proposal for amit (the number of imported prints, 286 fear in NZ that the film sales tax will force NZ producers to have their films processed in Australia, 487 comparison between British and American Easimanscolor stocks, 492 — *also see* Laboratories, Reduction Printing,
Privi, James 356
Prison Films
  — *see* **Brubaker: Escape word Alcatraz Prisoner (TV) Punishment (TV) Repeater The 50c Third**
Prisoner (TV) 59 (cr) 123 133 (cr) 146 (cr) 349 505
Prisoners 50 341
Prisoners Films Made by — *see* **Maximum Security Prisoners**
Prisoners' Action Group (PAG) 46 50 51 341 346,
Private Collections of Films
  National Library of Australia acquires the Harry Davidson collection, 468 — *also see* Collections of Films
Private Life of Henry VIII 71
Processing — *see* Printing
Producers
  warning on t eing changes 8, altering scripts 33 Antony, Grinling and the difficulties s impairing relations actors 86 312 estimates on the film out 125 127 AFTS course "The Producer" 186 lack of the Australian type, Byron Kennedy dshaped s **Town Bloody Hell**, 396 U S backed counter revo alimnaire s El Salvador **The Literacy Teacher** 418 obe Ginza 406 pre-invalid entry Call in **Vive La Republica** 411 — *also see* Imperial em re Films Rental Problems in Films war and the cinema, Women and the Cinema
Pallack Sydney (el) 288
Patrgonia Pelanius

Barsh 58 (cr)
Serenden Chris (ed) 430 (sf)
Serris Andrew (i) 28 27 28 101 247 381
Setuna William T (NZ)
Saturday Night Fever 3 27
Saturday Night Live (TV) 78
Saudi Arabia
— boycotton to the proposed Australian screening of **Death of a Princess** (TV) 184
Saul Nick (sc) 388 (+ st)
Sanalitos Ron 415
Sauss gal peut le ole (Slow Motion) 248 (r) 411
Savage Peter (i) 354
Save the Lady 114 453 (m)
Sawmill Safety 82 (cr)
Sayonara Iensichinee (Goodbye Good Day) 150 (m)
Scarecrow (i Sam Shelley) 366 374 (cr) 498 (cr)
Scenes from a Marriage 105
Schisler Martin (c) 246
Schellner Frank Is (d) 104
Schenisi Fred (d sc) 152 286 358 450
Schuler Ellen (i) 119 (st)
Sch chel Richard (i) (sc) 248 (FW)
Sch nglbons D (u) 232
Schnigel Friedrich von (photog) 247
Schles ngar John (d) 104
Schlkhoff Volker (d) 234 285 345
Schlorff Dr Hs mst 35
Schne del Jenny (ed) 394 (st)
Schntersohp Film — see Education Film
Schools Film
Australia
— see Australian Film and Television School Swinburne College of Technology
USA
— see University of California at Los Angeles
also see Courses Film, Education, Film
Schrenk Jean et Hans (i — see Education Film
Schuler Dan (i) 71
Schoolgirl Dal (TV) 278 (cr) 466 (cr)
Schralle Leh (sc) 153
Schrader Paul (d) 129 (+ st)
Schrader Ricky (su) 508 (+ st)
Schuler Christen (au) 10 (st, PW)
Schultz Gar (TV) 178
Schwarzmacher, Die (The Sweatmakers) 234 (f)
Schwesiern oder die schlonce des glucks (Mature s The Science of Happiness) 287 288 (r)
Schyga In Hanss (ce) 56 (st)
Sicle Elke (sc, i) 224 251
Scoop (TV) 459
Scor ng
S ace Sneaker on **The Earthling** 119 (+ st) Shall in ndoubts on **The Blue Lagoon** 159 212 Barnhill Hermann on **Sisters** 243 ams 299 Hilan May on **The Time Slays** and **Sadma Hell ant Pet** 0k 283 n a kick back 239 Bas on recent ns for film and television a the USA and UK US predictions a Australia 3/5 — *also see* Magic Film Sound Recording
Scott Gene W (cl) 320
Scott, George C (au) 436 (st)
Scott, James (d) 405
Scream from Silence, A — *see Mowin e ine-tete*
Screen Actors Guild — *see* American Screen Actors Guild
Script Editing 214
Scripts 181
Scripts Unrealised
Bob Jewison on, 53 Richard Fe enman's plans wh *Chronicles* to lead and Grand Tour 75 Tas en de Poche on 76 Pa ot
Seddlesare and Blue 317 **The Road to Gundagai** 386 8 6 Ellis on 388 **These Remembrance** 328
Sec ghe tare
al Australian Period Films 1974-1979 98 (Table I) artistic projects in NZ 23 (NZ) — *also see* Allen Woody De Reche Everett Ellis Beth Hedley Tom Jewson Rob Kerr Peter Lindsay Lincoln W J Ye Ihanson Peter
Sec ahw Imy
genesis of the script for **Chain Reaction** 244 Bonsall De Reske on 31 39 78 78 (i Sth 45, 50-51 53 origins of **Apocalypse Now** 85 88 (ew gondidoes 74 few ng s a sc pts and orga numbler of the w s negotiations 98-100, for Ive ta evis a theatre in the USA 163 (i) **The Last Wave** 16 (PW) 18 (PW) for **Water Under the Bridge** (TV) 122 125 Pa ei Yelkham on 177 178 214 (i ndise for **Goodbye Pork Pie** 18 (NZ) davelopment 18 (NZ) approve 246 for a period actor 265 Doris Karys w ting **Dislin mentha (Peppermint Soda)** 253 254 Eleasil Williambes departures fr t reasons f dramatu amchisons from Richardson's *The Getting of Wisdom* 14 16 (Ea) passim Bob Ellis in 314-318 386 passim a New Zeland 375 Dean Malcolm on 414-415 Canadian themes 444 445 — *also see* Adaptations, Dialogue, Subjects, Television
Scully, Sean (act) 481
Sculptor — Bert Fagelmen 154 (cr)
Scuthorpe, Pete (m) 326 381
Search For Harry Allaby, The 121 (cr)
Sec Child, The 44 (cr, NZ) 262 (cr) 374 (cr)
See Saples 135 (cl)
Seagar, Peter 472
Seale, Douglas (play) 172
Seamas 45 (cr, NZ) 263 (cr) 375 (cr) 487 (cr)
Searchers, The 267
Seaside Woman 224
Seaswatch 81 (cr) 185 (cr) 277 (cr) 367 (cr) 501 (cr)
Second Hobart Bridge 187 (cl)
Secret, The — *see* Feng Ia
Secret Valley (TV) 132 (cr) 356-35R (cr sl) 458 (cl) 467 (cl)
See How They Pun 193 (m)
Seed se ths Flower, The 265
Seen Be Nai Hard 392 (cr)
Seigal Don (d) 28 276
Sail Sorlrsll Blood Red 183 (cr) 328
Sail sortrait in the Studio 416
Sellers Peter (cc) 251
Semaine de vacances. Une (A Week's Holiday) 258 (r)
Semenuy 28 183 332, 445 — *also see* Assessor
Sen Mrss tau (d) 281 291
Sen rr Asss 328
Sentimental Rules The 313
Sentimental Journey — *see Voyage en Douce, Le*
Sepulchi (Heraldirl) 160
Sequence 35 (st, NZ)
Serrell Michael (c) 468
Serial The 65
Serpentine 131 (cr)
Serving the Queen (play) 171
Set Designing
Dana Tevoli ar o native village for **Agnes vpon Now** 69 of Melland in **Hewelcome** 71 of a Hi en hut for **The Blue Lagoon** 159 (st)
Seton Marie (d) 233
Sets
of the Crewe house and the boatroom built in Rock and Cinelama House for **Beyond Reasonable Doubt** 36 (NZ) reconstruction of the interior of the Yellowlees residence in **Readgamps** 244 wal constructed to reg neent a service station a **Readgames** 288 built for **The Last Outlaw** 356 — *also see* Art Direction, Properties
Seven Samurai — *see* **Shichinin no samurai**
Seven Women 93 207
Seven s Beg League (TV) 503
Seventh Seal, The 142
Sewerage — The Health Protector 387 (cr) 511 (cr)
Sex in Films
Jeremy Hellmen on 141 in **Picnic at Hanging Rock** 13 11 13 (PW) gar Annie Lindmen of a **Water Under the Bridge** (TV) 123 on taint of **Electric Blue** 185 in **The Blue Lagoon** 167 475 in **Buss For The Return Home** 12 12 (NZ) genius Ramsay in **Pir** 201 203 in **Sad Timing** 228 sexual punch-up humour in Gil Godfreys films 236 a **Dada Party** 12 (st 5th) in Third 236 in **Kostas (Grandmother)** 288 Isaac Isaacs s in Fellini's La citta delle donne (**The City of Women**) 294 a **Mayte Title Time** 288 in **Cruising** 382 — *also see* Eroticism in Films, Pornography s Films
Sexton John (d) 318 388
Shadow of Shelf 148
Shallow Well — *see* **Kogomusho**
Shakespeare and the Sadist (play) 287 291
Shall We Dance First? — *see* **Sadi vi dansa lima**
Shao shang chuang-chi (The Legend of the Mountain) 419 (r)
Shark 47 (cr)
Sharman Jim (d) 96 (Table I)
Shaw Lachlan 3 415 416 505 507
Shaw Brothers 117 328 — *also see* Production Companies s Studios Hong Kong
Shaw Ivi 17 (sc, NZ) 22-24 42 (i st NZ) Shaw Run (d) 44
Sheen Martin (cc) 85 (st)
Shelton Lindsay 19 (NZ) 42 (NZ)
Shelton Peter (sc) 485
Shichinin no samurai (Seven Samurai) 169
Shiels Sandra (sc) 187 (st) 212 (st) 330 (st) 419 (+ st)
Shin 300 418
Shin bella mongatari (How Tales of the Taira Clan) 108 (st)
Shin Toho Film Ltd — *also see* Production Companies & Studios Japan
Shindo Kaneto (d) 285
Shining, The 375-376 (st)
shinjin tai no omitma (Double Suicide 110 111 (+ st)
Shinobu Masaaho (d) 110-111 191
Shi ping Graham 48
Shirley Thompson 98 (Table II)
Sho Bu Rice 273 (cr)
Shoch ka, Peter 117 — *also see* Product on Companies & Studios Japan.
Shock Corridor 424
Shoe Polisher Homeland A (TV) 388 (cr) 459 468 (cr)
Shogun 180 (st) 182 (st) 299 211 (st)
Shooting, The (previously **The Graham Mutters**) 267 368 374 (cr) 497 495 (cr)
Shoot Frame 57-58 61-62 113 4 (PW) (3) 132 42 (NZ) 5 (NZ) 152 193 230 282 283 272 294, 299 363 365, 374-375 454 455 457 487 488 497 — *also see* Hire-Fection Films
Shorter Edward (d) protest 369
Shorter, Ken (sc) 280 (+ st) 321
Shostak Murray (p) 447
Shrine of Remembrance, The (previously **Shrine of Remembrance The** (previously **Shrine)** 154 (cr) 137 (st)
Shu Mi Sack Thief, The 178 (cr)
Shu fy Sds 10-11 (4 BB) 24 (cr BB)
Sigmund Freud's Dora 435
Silence of the North 446 447
Simmons Ray (d) 375 (+ st)
Simis Frances (sc) 419
Simpson's Herd 273 (st) 385 (cr)
Sinclair Andrew 208-267
Sinclair John (a) 233
Sinkel Reinhard (d) 250 251
Sinyard Neil 51
Sirasse Stow, The — see Coup de Grasce, Le
Sirsing Dona see De Leon Dona
Sirrocco Suzanne 96
Sisas Rosemary Anns quintet 178
Sisters 243
Sisters or The Balance of Happiness — see Schwestern oder die balance des glucks
Six Characters in Search of an Author (play) 288
Six Days in Soweto 47
16mm Films 46 47 75 127 8 (NZ) 238 293 342 — also see Narrow-Gauge Films
60 Minutes (TV) 455
Skirman Nigel (d) 418
Skat n Sense lorst (Shall We Dance First?) 395-395 (r)
Skeen R Tom (ed) 447
Skin Deep 28 (st, NZ) 42 (cr st NZ) 228
Skinner S F (d)
Sky yeah, Joseph 224
Skylarking 131 (cr)
Slaughter (TV) 356 (cr)
Slack Vengeard 58 (cr)
Sleeth John 21
Sleeping Dogs 17 (+ st) NZ, 22 (NZ) 23 (NZ) 24 (st NZ) 26 (st NZ) 257 258 489
Slippery Slide (TV) 58 (cr) 114 (st) 274 (cr) 381 (PW) 467 (cr)
Slow motion — see High Speed Cinematography
Slow Motion — see **Sauve qui peut le vie**
Small Mr. 285 (st)
Smash Palace 374 (cr) 495 (cr)
Smeaton Bruce (m) 118 (cr)
Smith Bill (d) 204 (st) 214 (NZ)
Smith Keith (sc) 114
Smith Kirlan Trenchard (d) 358 359
Smith Kiki (d) 434
Smith Maggie (sc) 502
Smith Malcolm 112 115 153 (i st) 225
Smith Paul (sc) 37 (st)
Smith Vincent 381 (st)
Snake 154 (cr) 302 (cr)
Snowboy and the Bandit 9
Snowy River Lad Teenage Consumer 197 (cr) 391 (cr)
Smergen Val 4
Smith Robert (fl) 35
Small Holiday, Inokenti (sc) 232
Snakes and Ladders 99m
Soapshot 32 33 78 (st)
So You Went To Own A Pony 91 (s (135 (cr)
Sociolvidence Lee (The Survisers) 364 (i)
Social Realism and Series 360 (cr)
Socis Group in Films
— see American Indians in Films Australian Aborigines in Films Children in Films Lesbians in Films Nazis in Films Negroes in Films Polynesians in Films, Rars Ghanaians in Films Society in Films Type Characters in Films Women in Films Workers in Films, Young People in Films
Soleil Production Films 46 43 87 100, 107 153 12 13 (NZ)
Society Franchise Agpere lages de Telecommendes (SFAT) 471
Solomon Film
New Zealand
New Zealand Federation of Film Societies 20 (NZ) 21 (NZ)
Solsbiry In Films
Pulse of Lesters preoccupied as with the society result of the films, 430 — *also see* Space Groups s Films
Society of Australian Film and Television Arts and Sciences 459 503 — *also see* Organisations Film Australia
Sokerou Aleksandar 397
Solar Energy For The 80s 189 (cr)
Solgrie 187 (cr)
Solilier's Prayer A — see Ningen no joken
Solness Fernando 247
Solo 37 (st) 259 371 (st) 373 488
Solomon Islands Education 76 (cr)
Solsbelsbiyn's Children 3
Something Beginning With An 87-58 (cr)
Some Calls (The Sadman Portrait) 234
Song of the Canary (TV) 35
Song to Remember A 71
Sonia Eau (sc) (st 45 (st)
Sonny and the Sundown (pop group) 23 (BB)
Sons Fa The Return Home 10 (st, NZ) 11 13 (i 11 NZ 28 (NZ) 29 (st NZ) 43 (cr NZ) 257 261 388 393 (st) 490 (+ st) 511
Sons of Matthew 5
Sontag Susan (sc) 285
Sord A bonte (sc) 409
Sorrento Film Festivals
Sorrow and the Pity The — see Chagrin et la pile Le
Sorsse Paul (ed) 233 (st) 396
Soulos Lloyd (d) 267
Soul Veron ca (f) 502
Sound — see Sound Editing, Sound Equipment Sound Recording Sound Systems
Sound Editing
equipment and Photoke no 80 471 473 (i 86) — *also see* Editing Sound Sound Mixing
Sound Equipment
at Filmhouse 82-83 Nagra TI Ha ster S 280 Dolsele Quartz 16 and Ha der Split 16mm Editor 216 470-471 (+ st) — *also see* Headphones Sound Sound Recording Sound Studios
Sound Mixing
on **The Earthling** 119 list of facilities in New Zealand 47 (NZ) in Brisbane 110 **The Blue Lagoon** 212 on **The True Story of Eskimo Nell** 289 Magnatech need in the Philippines 335 — *also see* Sound Editing
Sound of Music The 8
Sound Recording 125 212 47 (NZ) 312 — *also see* Dubbing Post-Synchronization Sound Mixing Sound Equipment, Sound Studios
Sound Studios
27 and 29 Lagaa s the Philippines 335 — *see* Alba Edna Sound Recording Studios, Armstrong Audio Visual — *also see* Sound Equipment Sound Recording
Sound Systems
Edwin Dourlay's design in 1929 8 (NZ); Jack Wedd and James Gault's establishe density sound-on-film system 8 (NZ) — *also see* Dolby System, Magnetic Sound Optical Sound Sound Sound Tracks
Sound Tracks
planned carefully a pre-production for **Against the Grain** 269 — *also see* Sound Systems
Soutie Glenn (i) 5
South Australian Film Corporation (SAFC) annual report 8 compared with TFC 112 113 114 tasks with SF Shaal of the NZFC about un productions 42 (NZ) change from Isolare to le walan g production 312 325 and Importing cam ras 324 protection of **Sss Deco** (TV) prince of 459 Pr ductive Survey 82 135 154 155 277 300 302 — *also see* Organisations Film Australia
South Australian Media Resource Centre 268
South Pacific Merchant Finance 38 (NZ)
Southern Figures 269 459 — *also see* Production Companies & Studios, United Kingdom
Southern Star to (sc) 6 (NZ)
Space Control 277 (cr)
Spain
Presentation Round Up 451
Spas Mark (sc) 52 (st) 140 (st)
Sparks Of Heavy The 18
Special Broadcasting Service (SBS) 459
Special Broadcasts Through Week 268 (cr)
Special Effects 18-17 18 31 17 (NZ), 267 — *also see* Cinematography
Special Treatment — see Posoben treatman
Spectre 130 (cr)
Spectrum Films 18 — *also see* Production Companies & Studios Australia
Spencer C 28
Spengler Pierre (pl) 164
Sphere Films 8 (NZ) — *also see* Production Companies & Studios UK
Spielberg, Steven 218
Spillings Barry 408
Spinell Joe (sc) 323 (st)
Sporting Chance, A 62 (cr)
Sports Films
The Games Affair (TV) 37 (NZ) Ron Casey on the television coverage of the 1980 Moscow Olympic Games 350-351 386, 387 (i st) — *also see* Football Films
Spry Peter (th) 439
Squeeze The Clan 43 (cr NZ) 253 262 (cr) 376 (cr)
Squeeze The — see Landangi von Gridemeier Der
Stanjos Henry DeVere 186 187
Stairway to the Moon 192 (st)
Stacey Neil (sc) 382
Stalker 224 417 (i)
Stanton John (sc) 349 (st)
Stag John Damen (d) 313 313 427
Star Struck 8 335 338 339 340 — *also see* Fens
Star Trek 8
Stat Wars 8
Stardust 12, 13
Stark Ray (pl) 116
Starstruck, Jo Hnette (i) 308 320
Starr Riege (m sc) 11 (st)
Stats
American and Canadian important to Canada on filmmakers 442-443 448 in the Philippines 335-339 naserm 340 the Australian Film Industry and "The Equity Debate" 328-330 349 350 — *also see* Actors.
Starstruck 453 (cr)
Static and the Storms
Dale Pullmann on 78 Tim Burnford 277 288 — *also see* Government Aid Government Control, Politics and the Cinema
State of Change 365 (cr)
State of Siege 28
State of Siege A 23 (NZ) 44 (cr NZ) 489 490 (cr)
State Opera Company Prelite 370 (cr)
Steenbeck — see Editing
Stefner, Max (m) 299
Stenberg Hans (ed) 68
Step By Step 455 (cr)
Stephen, Mary Ann 144
Stephens Barbara (ed 42 (cl), 178 (cl) 178 (st)
Stepping Out (TV) 274 (cr st)
Sterile Cuckoo 318
Stern Leesay 29 (st)
Stevens Dal (sc, TV) 122 320
Stewart Douglas (sc) 353
Stewart Douglas Day (sc) 187
Stewart, James (sc) 294
Stewart Sandy (sc) 414 (st) 418 (st)
Sticky Shots 373
Stigwood Robert (pl) 188 224 218
Stilson Jerry 117 — *also see* Stunts
Sting The 8
Stir (previously **The Promotion of Mr Smith**) 6 45-46 (i) 75 (+ st) 56 (st) 136 (cr) 152 (cr) 279 280 (i) 313 315 320 321 341-343 (i st) 454 (cr) 480 481 506
Stirring the Pobl 23 (PW)
Stock
rise in prices determined by rises in the price of wool 87 effect of sales rises in the Philippines 253 335 cutbacks ding of import restrictions on in India 265 East Germ an Orwo 335 the on m New Zealand 272 Kodak Fuji Agfa receiver negative on **Beyond Reasonable Doubt** 490 comparisons between British and American Eastmancolour 469 — *also see* Rates
Stolen Kisses — see Baisers volos
Stone 18
Stopkett Tom (sc) 224
Storey Kevin 342
Storm Boy 25
Story of Australian Art *The* 89n
Storybook International (TV) 44 (cr NZ) 262 283 (cr)
Stowage, Care and Use of Lifesaving Equipment, Small Sail Engine Maintenance and Safety 501 (cr)
Strange Case of Rachel R The — see El Extraño caso de Rachel K (i)
Strangulation — see Rosalu
Stratford Peter (ed) 480
Stratton Dave 4 88 397
Streep, Meryl (su) 85 (st) 142 450 (st)
Street Kids 381 (cr)
Streets Are For Sharing 125 (cr)
Strickland, Janet (Lady Dacksenbrel 21-23 (i st) 89 184 185 225 312, 417
Stt ke
in Japan after WWII 111 ATAEA's black ists of the AFI Awards 1975 312 of the American Screen Actors Guild 313 358 450 of the American Musicians Union 313 — *also see* Labour, Trade Unions.
Strongman Ferdinand 407
Structural Film — see **Sigmund Freud's Dora**
Strudlstaam 478-478 — *also see* Aesthetics Movements in Film History
Stuart, Max 348
Students, Films Made By 149 435
Students and the Cinema
ACOSA conference in Bathurst, 225 — *also see* Young People and the Cinema
Studios, Film — see Frederiksen Carlsenlee s Studios
Stuhr Jerzy (ac) 233
Stunning 16 17 18 76 16 (NZ)
Stunts — see Asp n Max Rogers, Peter Sillens Larry
Sub-Levels 69-70 487 488 — *also see* Tilling
Sufferd Ben Television 349 351 — *also see* Television
Suburban Windows 132 (cr)
Sullivan Ern (c) (i) 312 419 427
Sullivan, The (TV) 122 123 356 (cr)
Sunday Bloody Sunday 318
Sunday Too Far Away 96 (st), 98 99m (+ st) 294
Super-8mm Films
format used for Tim Burns **Carnage** and **Political Symposium** 267 — *also see* Films of 28 Sayaings Band Films from New York program at Edinburgh 80 434 restoring punishment, 476-491 — *also see* Short Films Narrow-Gauge Films
Superman II 164
Superman 2 164
Supernatural Films 110 3-4 (PW)
Surfacing 439 (st), 440
Surrealism and the Cinema
influence on Richard Lowenstein 430-431 — *also see* Australian Gothic Films
Sons (The Herd) 345 (r)
Survivor The 98 122 (cr) 191 (m st) 201 (cr) 312 365 383 (cr st) 389 (+ st) 453-454 (cr)
Survivors The — see Schrsvivieries, Los
Suspense Films — see Thrillers
Sutherland Donald (ac) 362
Sutlen George (ed) 288
Suzanne 438 (st) 439 (st) 440 (+ st)
Swastika 2 13 (st)
Swedes
Ett enstandigt liv (A Respectable Life) at Mo ma ua 1980 235 and at Sydney 1980 386 **Linus el Adelaide** 418
Sweet Sweetbaru's Sexcesses Song 312 417
Swinburne College of Technology 147 149 (s) — *also see* Schools Film
Swissmakers, The — see Schwarzmacher Die
Swiss Staff
Die schwarzmacher (The Swissmakers in Melbourne 1980 234 Swiss qui peut le vie (Slow Motion) at Cannes 80 248
Syfferlloring Hans Jurgen (f) 287 (+ st)
Sydney Film Festival (SFF) — *see* Festivals
Symon Stuart (ed) 18
Szanto Istvan (sc, d) 233 347

T

TFC — see Tasmanian Film Corporation
TAFE Information A/V Series 501 (cr)
TAFE Today — Bottle Tomorrow 135 (cr) 277 (cr)
Tait J B H 171n 174
Taiwan
Production Pound Up 355 — *also see* China
Taiyo o nusunde otoke (The Boy Who Stole the Sun and Ted Ian Wed Bists the Sun) 180 (st) 183 (st) 208
Take the Plunge 131 122 (cr)
Take the Plunge and Run 193 (cr)
Takeover 385 (cr)
Tale of Genji The (TV) — *see* **Genji monogatari (TV)**
Tale of the Anatolian Beah A (alternative title **Ben Hall nd Notorious Bushranger**) 172 175 (cr)
Talen frien s Southern Island — see **Rainsejime**
Talen of Chidmatsu — see **Chikamatsu monogatari**
Tall Shadows of the Wind — see **Selabsis Eslands had**
Tankbusters (TV) 468
Taupe Peter (sc) — *see* Recorders
Tarango — see **Under the Southern Cross** 11 (PW)
Tarsidy Andrei (d) 232, 417
Tarr Bela (d) 35
Terr George (ed) 7 (NZ)
Tasmania Dean in Theatres Holidays 118
Tasmanian Film Corporation (TFC)
annual report 1978-78 88 Malcolm Smith 112 115 153 (i) (i) examining ted book of reviews on projects as advantage 165 appointment of John Heasy as director 225 Production Survey 82, 154 185 (PW) 336 367 501 — *also see* Organisations Film Australia.
Tasmanian Wildlife 367 (cr)
Tati, Jacques (d) sat 145
Tatlers 294 (st)
Tattoos Tears 8
Tave ner, Bertrand (d) 250 394
Tavoularis Dean 89
Taxes
Australian Federal Government Taxation of Television 8 How Zee and's Film Hire Tax 24 (NZ) Income Tax Rebate 24 (NZ) in Indis, 265 Ilorsehouse arts exploitance amendments to the Income Tax Assessment Act 1936-73 312, 313, 389, 411 511 revenue from taxation of exhibitions and of distributors could be used to fund the local industry 329 on filmstock in New Zealand 369, 467 amendment to the Income Tax Act (Canada) giving a Capital Cost Allowance 438 441 443 447 — *also see* Government Control Industry Film,

Legislation
Teal Girls 312
Taylor, John Russell (j) 165
Taylor, Kit (sc) 12 (el., 96)
Te Kaoti Trail, The 1939 y (NZ) 31 (el. NZ)
Te Ohaki O Te Po — see From Where the Spirit Calls
Teacher, The — see Bi dirigidists
Tea e, Leonard (ac) 296
Teenage Drink Driving 82 (el.) 154 (cr) 195 (cr), 300 (cr)
Teenage Jailbait 226
Teenagers — see Young People
Telie Series: A Girl of Samoa 45 (cr) (NZ)
Television
1979/80 Australian revenue figures 6; statistical report on viewing habits/reports ranked by subject, 9; concern about the ABCs record in silhouetting
Independent films 9 — see market for films 77; extracts from the ABT annual report 1978/79 34-2k; comment on executives lack of imagination 78; Peter Fellman on **The Don Lane Show** 36-39 (l) replies to criticism about the use of overseas guest stars on variety shows, 38; Richard Kleinman, on marketing, 76; Jerome Heilman producing **The Kaiser Aluminium Hour Phace and Playhouse 90** 403-10k **Promises in bed Cark** and **Scenes From a Marriage** on 14; Kerr, Ken ich kews ed **Ganji menogeleri** 409 — as a factor in the decline of Japanese film admissions 111 in Tasmania 112 11k sheiff and king running series dreamsaed 122, 123 coverage of the Vietnam War 135-143, as part of the Diploma Year of ATN 7 by News Ltd 503; Nine Network 37, 38, 39
Variety 37, 38, 39
— also see Advertising, Films, And once Research Cen e Television Children and Television Films Showcase TV News Television, Politics and Television Television Broadcasting Television Television and the Cinema Tele ision Films Made For Television Production Companies of Studios, Video, and sees under specific industries
Television and the Cinema
Dean Putnam on compilation documentaries, 13-1k; Everett de Roche on Movietone, future views as cinema, 15; ATN 7 transmission of **Six** 46 on sale of **Sfir** to the Seven Network 75; CBS's opinion that **Promises in the Dark** would not flatter received on Television 287; the effect of television on the decline of "greatigs" filmmaking in Japan 111, 153; Mel Smith on 114; Igor Auzins on 127; **Channels** 6 and 45, investments in **Mangarinnia** 115; Randel Kleiser's desire and le e feature experience, 186; in Japan, 182, David Puddle's view that cinema theatre entertainment is enschrongt c is the face of competition from television 182; working in both to maintain one's employment in New Zealand 63 (NZ) negative and obstructive in finance in New Zea and 18 (NZ) need for the New Zealand television industry to support the growth of the film industry 23 (NZ) CIP Scheme 23 (NZ) pre-sale finance used for program needs (NZ) the cinema and not television is the proper place to appreciate the high level of cr aftsmanship in Dirk Bogarde 287; pay-television as a cost/off for the Film Industry 329; mini-series **The Last Outlaw** partial medium for the Ned Kelly saga, 352-353 — also see Television
Television Films Made For
Seeran de Roche on a future increase in the number of Y9 -tec ine in production in the US, 118; controversy over the Seven Network's proposal to screen **Death at a Funeral**, 164; All **Together Now**, dawn; **Portrait of a Teenage Runaway**, **The day is the Plastic dubble** and **The Gathering** directed by Rendel **Kleiser** 186; Greek language **features made** for the IMEC, 459 — *also see* Television
Television **New Zealand** Corporation 14-18 (NZ) 24 (NZ)
Television Producers and Directors Association of **New Zealand** k87 — *also see* Trade Unions **New Zealand**
Television Production Companies & Studios
— see
Cash Hareson Productions
Endeavour Television
Gravity Organization
Lyle McCabe Productions
Pegasus Productions
Tempest, The 365 (r) 381 (r)
Temptation, Hugh k87
Ten 261 263 (el.), 44s (+ el)
Tennant, Kylie 178
Terayama, Shuji (sc) 296
Terkelsen, Margerite (ac) 132
Terrace, The — see Terrasza, La
Terrasza, La (The Terrace) 224 231 (r)
Territory Newsreel 377 (el) 387 (el) 391 (el)
Terry, Gang k11
Test, The 7 (NZ)
Testard
Production Round Up 358
Thailand 45 (el. NZ) 293 (cr) 391 (cr)
Thank You Majesta (TV) 37, 38 (el)
That Hamilton Woman — see Lady Hamilton
That Sinking Feeling 419
That's the Way 13 (el.) 12, 13
Thatcher, Margaret 7k
Theatre 171
Theatre and the Cinema
sing ne ot Japanese Cinema in Kabuki, 107; **Shinju ten no amijima (Double Suicide)** a film of classical ity Shinoda, 140 181; Godfrey Cass, early work in 1911-172; Peter Ye ahem on writing for stage and films 171, 175; Kanashwa s plan to adapt **King Lear (Chaos)** 209; Thest s Companies training of actors in New Zealand 18 (NZ) adaptation of Roger Hall's **Glide Time** and *Middle Age Spread* 38-39 (el. NZ) 395 Sisley Kasch's early training and performances e 239-340; cutting Shake re in film 394 adaptations of Arthur Miller's *Incident at Vichy* 284; relevance of Werkgang, Rauer's *Shakespeare and the Sacrifice* 247, 259 k, 2k; Kabuki compares 538; plans to film *Hera Cumee Ins Regger* 342; adaptations of Shakespeare's *The Tempest* 365; Australian Council of Veterans dedicated to Richard Leaker, 029; g Bye lights page Impetus e filmmaking in Australia 145; Cassell on player girls have act made trans tous mo I m kkk — also see Adaptations; Everett [Sarita I] and the Cinema; Theatre and The Cinema
Theatre Cinema (Apik ara) 95 (NZ)
Theatrek Sim — see C nemee
Theatre ay ahe the cinema — see *Ital gion* and the C nemee
These Remembrances — see Stright Uarest set
These Years 91
They Call Us Misfits — see Som kaller oss misfits
They Were Expendable 73
They Were Step on the Tigers Tail — see **Tora, tora, tora! (Japan)**
Things We Want To Keep The 81 (cr)
Third late relations Acts y Called Third Base, That does and da,so) 236 288 (l)
Third 83
35mm Films
of Hennessey between I mm and 342
39 Steps, The (1935) 244
This a Where We Come In (book) 441
Thomas, Antony (r) 417
Thomas, Bill (el. NZ) 34 (NZ) 40 (NZ) 41 (NZ) 368 490
Thomas, David (l) 15
Thomas, Gwyn ex Glyn 288
Thomas, Keva (j) 312
Thomas, Tad 351 (ph)
Thomas, Terry (ac) 40 (el. 85)
Thomas, Tyrone (ed) 19 (NZ)
Thompson, Chris (p) 14 (NZ)
Thompson, Jack (ac) 96 (el) 224 (el) 226 18 (el.), 231 (el.) 251 (l) 285) 283 316 322 377 (el) 378 (- el) 437 (+ el) 508
Thompson, Keith (ac) 127
Thompson, Peter k 144-45
Thompson, Rick 311
Thompson, Rose (ac) 17 (el) 384 (el), 479 (- el)
Thoms, Aide s (j, d) 49, 267, 268
Thorpe, E. Charles 41d
Thr ailes, Sgt (l ac) 7s (el)
Three Days of the Condor 203, 505
Three Directions in Australian Fpo Made 23 (PW)
Three Musketeers, The 428 (- el)
3Rms FM (Radio Station MsMeurine)
Film and Political Cinema 26-28 (el.) 181
Thrillers — see also Ind Godfrey (cr) 230-231, 300 (el) 505, Interview with Ire Wohl discussing **Best Boy** 432-433, 502 (l, el)
Thumbs Rse-Wolves The (TV) 358 (el.) 459
Thtee to do 97 4 (PW) 23 (PW)
Thrillers
Richard Franklin on 243, 269 — *also see* Crime Films **Final Cnt** Gangster Films
Long Weekend Satrick
Through the Eyes of a Child 391 (el) 501 (el)
Thunder Over Mexico 293
Tickel in Tetts A 4k (cr) 17k (cr)
Tim ghts (The Butterfly Murders) 288 (r)
Tiger Is ated 173 (el)
Tily Giant ised 38 (el. NZ) 398 (+ el)
Tim 83, 328, 368
Time For Dreaming 435 (cr)
Time in the Sun 233
Timeless Land, The (TV) 133 (cr), 179, 178 (el) 358 (cr, el)
Tin Drum, The — see Blechtrommel, die
Tin Drum as Film, The — see Blechtrommel, die Ein Film Die
Tingwell, Charles "Bud" (ac) 224, 19 (el., 66) (TV el) 65) 283, 408 (+ el)
Tins 288 (r)
Tis Pity She's a Whore (play) 4 (el., 69)
Tisse, Eduard (c) 233
Titles 9, 33, 115, 185, k78
Titling
list of New Zealand special sts 46 (NZ) — *also see* Credit Titles Sub Titles
Title Marshall Jess e Smig 387
To Catch a Living 273 (cr)
To Nesk Elsh is Fiji 273 (cr)
To Love a Maid I 7 (NZ)
To the Queen's Shepherd 197, 183
Toast lo Mates A (TV) 59 (cr) 503
Tool I **e — also see** Production Companies & Studios, Japan
Torpy 165
Toad 109, 111, 117, 181, 182 — *also see* Production Companies & Studios, Japan
Tomkins, Joyce (c) 173
Tom and Jerry **ed** — *also see* Cartoon Characters in Films
Tom Mac hine Tod 435
Tom Roberts — see Conservation of Tom Roberts The
Tom Sahidar Show (TV) 239
Tommy's World 58k (cr)
Tomorrow Today 348
Ton ght (TV) 37
Too Many Spears (TV) 59 (cr)
Topaz 465
Toppano, Belle (ac) 461
Torpedo — Ijmu shikoshi (They Who Step on the Tiger's Tail) 108
Torr, Alben (sc) 111
Torsion's Spring Cream 225
Touch of Class, A (originally Friday the 13th) 8, 42 43 (cr, el) 66 (el) 130 (cr) 178-179 (el) 192 (el) 21k 272 (cr) 293 321
Tout va Bien 27
Towards a More Effective Commission, The AFC in the 1980s 40f — *also see* Australian Film Commission
Towards Community Education 68 (cr)
Towering Inferno 8
Town Bloody Hall 358 (r)
Town Like Alice, A (TV) 59 (cr), 133 (cr) 159k (cr) 358 (cr el) k67 (cr)
Town Shooting and Rood Safety 61 (cr)
Toyota Shrid 141 (cr)
Tracks, Jeffrey — see Cameras Movement
Trade Fairs
Photokina 80 (Cologne) 469-471 k73 (n)
Trade Un ions
Australia
possible conflict with policy of importing guest stars on variety television shows 38; Equity's objections to the nee d overseas actors on Survivor 44; Minutes of the Actors Association Interviews at Actors Equity 122; Ansell on Writers Guild actions 479; possible Equity objections to cp rticipation in project with New Zealand 42 (NZ); Equity objections to the use of overseas actors in Raging 22k; Equity's new policy on imported artists 312; ATAEA challenging Equity's new policy 312, 313, d spute between the AFI and the ATAEA over the location of the Australian Film Awards presentation ceremony 312-313; according scores in Australia because of the strike by the American Mo ies Guild, regardless as strike-break ng by the Musicians' Union of Australia 313; "The Equity Defense Films" 333, 334 (Tab. 1 a, b); FTPAA and Equity's new policy 320, 331, 336; Richard F ields's reply to Uri Winkl and 341 — also see Artists and Announcers Equity Association of Australia; Australian Cinematographers' Society; Australian Council of Trade Unions; Australian Feature Film Directo s Association; Australian Mas Casts Un on Australian Theatrical and Broadcasting Employees Association; Australian Writers Guild; Film and Te evision Technicians' Association of Australia; Broadcasters and Pr otective Guild of Australia
Canada
Tridels delayed due to opposition to Lee Bernick by the Canad an Actors Ga ld, 118-13; references ca nonns I and 4) 460; Barsky of the Directors Guild of Canada, commenting on the law suit by of CFDC productions in 1975, 118; Equity attempts to attract productions to Canada, 358 — *also see* Association of Cinematographers and Radio Artists, Canadian Actors' Guild, Directors' Guild of Canada's
Italy
Ia en Screenwriters Association's plea for quotas on American film imports 117
Japan
on ken cripple Tone after WWII 111
New Zealand
possible Equity objections and ca- production as proceed with Australia 43 (NZ) — *also see* Television Producers and Directors Association of New Zealand
UK
Equity demands at stop further work permits in American actors 359 — *also see* Association of Cinematographers and Allied Technicians; British Actors Equity Association
USA
John Ford s stand against Cecil B. De Mille m s sess on the Screen Directors' Ga ld 207; Screen Actors Guild protects an actor against having his voice dubbed in an English-speak ng country 284; ASAG s privileged strike 313, 314; k8l — *also see* American Screen Actors' Gu ld; American Musicians Un on; Directors Guild of America,
— *also see* Labour, Strikes
Traditional Towns 23 (ES)
Transported 175 (cr)
Trapped 693 (el)
Travel Log 365 (r)
Travelling Film Festival — see Festivals
Travelling Players The — see O thiasos
Treanlis, John (el) 168, 188 (el)
Trend Setter 394 (c)
Trentmen Services For Young Offenders 62 (el.)
Trial of Wendee Clegg The — see Albero degli zoccoli L
Treagot Aus e (el) 434
Travelyan, John 291
Tribe (TV) Carriage (TV) 58 (cr)
Tribute 11F
Tribute 293 (cr)
Trippodo, Gino 46
R E Miller products of Pheiklding 80
k90 Vistex k79 — *also see* Cameras Cinematography
Tristan Films 435
Triumph of the Nomads, The 152k 459
Trotta, Margar ethe von (r) 287 288
Truck s le Nicholls 415
Trurigauls, The (drama) 15
True Story of Skkino Nell, The 2k3 244
Truffaut, Francois (d) 144 165 288 3k7 k25
Tucker 133 (cr)
Tucker, Richard (j) 163
Tuck, Lindsay (d) 10 (el., NZ) 12 (el., NZ) 13 (el. NZ) k90 (el)
Tulane 4k (cr)
Tunie, Joe (an) k7 (el)
Tunkey
Buru (The Herd) of Sydney 1988 345
Turner, Richard (ph) (el 257 (+ el)
Twelveth Century Fox 15 (NZ), 257 — *also see* Production Companies & Studios USA
24 Hours of Le Mans (TV) 467 (el)
25th Street House Theatre of Saskatoon 3k
Twilight Year — see Kokoku no hito
Twinkle, Twinkle Killer Kane 235
Two Of the Cnd 230
Two Rivers Mad k5 (cr NZ) 263 (cr)
Two Stories by Aboriginal Storyteller Maurean Watson 275 (cr)
2001 A Space Odyssey 479, k76
Type Characters in Films 66 (el — *also see* Bad Guys Heroin Films Rare Characters in Films Society in Films Socio Economic Films
Tyson, Allan 49k

U

USC Film School — see Un versity of California at Los Angeles
Uemuku (TV) 459
Ullmer, Harry 405
Ulhan Winding the Aschieed Cag 7 (NZ)
Udime sees Ln (The Last Supper) k1
Under Cagreorn (1943) 46k
Under the Southern Cross (1925) 5 (NZ)
Underdog 255 (cr)
Underground USA Id Era Mitchell 434
Underwater Cinematography
on **Mystery Island** 320 — *also see* Cinematography
Unterlgleen, The 191 (cr)
Union Media 132 (cr)
Un on of Soviet Socialist Republics — see USSR
Un one — see Trade Un ons
Un ted Artists — see also see Production Companies & Studios, USA
United Kingdom (UK)
David Puttnam on the industry in, 13, 18
City Farm at Mossheim 1978 33 Peter Yeldham on wr ting in ITV 178; exercise industry to the USA 473; industry standards 473; Australian actors reject as glimmers al progress 1ms 13; **Radio** Gal al Sydney 1980 346; **The Tempest** at Sydney, 1982, 295; **The Sunshine Boys** and **That Sisking Feeling** at Adelaide 80 419; smiles at Ed enburgh 80 k35; Production Round-Up 111, 264, 358, 460 — *also see* Television
United States of America
— *also see* Labour, Strikes
Universal Studios 23 (ES)
Unsuspecting Consumer The 336 (cr) 501 (cr)
Untitled (d Tom Burstall) 383 (cr)
Untitled (d Graeme Cowley) 4k7 (cr)
Untitled (d Ned Lander) 3d5 (cr) 455 (el)
Untitled — see Noyce This Time
USA
Variety's Tips Ten, 8; *Variety's* Ak ime Sea ufice Champs, 8, 186; American documentaries on nuclear radiation and chemical pollution at Mannhe im Romwedk 34, 35; **El Super** of Mannhe im 35; independent productions compared with Japan 181; **The Big Red One, The Long Riders** during **Thare** and **Out of the Blue** at Cannes 80, 258; **East Soy Pete** and **Carolyne Tsai Wolfilles Co Company Business, The War at Home** and **Tycoon Bloody Nell** at Sydney 1980 356; **Simon, Girl Young Un and Paul's Case** at Adelaide 80 465; Amer ses I ms at Ed nburgh 80 k34; k36 Production Round-Up 111, 264, 358, 460 — *also see* Hollywood
Television
decline in program spontaneity of variety shows 37; Jerome Heilman produc ng **The Kaiser Aluminium Hour, Bikes** and **Playhouse 90** 103-405; Everett de Roche's series **Six** tele leslers work 108; the 1950s craze on 108; Prisoner bought 3k9 news exchange Tes 3k9; Nine, BBC and WGEN-TV episode 3k9; telegleyes esteemed at Adelaide 92, 410
Use of Rem Harmonies, The 273 (cr) 368 (cr)
USSR
A Nineteenth Century Georgian Chronicle 84; Mikheleyn 1979, 85; Australia s The **Russians** Rkogy 85 76 (r) 87 88 n; the Melbou ne Film Festival **Zerkalo (Mirror)** Cinema, **Destiny Moskvy (An Autumn Marathon)** and **She Vive Mad** 232, 233, 23k; Rim Cassey on the TV coverage of the 1980 Moscow Olymp c Games 3k0-345, 387 n; all-**Stalker** at Adelaide 80, 69; **Moskva slyasam nyewyerit (Moscow Does Not Believe in Tears)** at Adelaide 80 k17 (r)

V

VFC — see Victorian Film Corporation
VFL — see Victorian Football League
Vagabond 15 (el.) 16 (el.) 18 (el.)
Valdes, Oscar (sc) k16
Valley of the Sacred Fire k5 (cr NZ) 263 (cr) 275 (cr)
Values in Ari 390 (el)
Vanbeck, Pamela 69
Variety 9
Vega, Pastor (d) 426
Velasco, Rudolfo (p) 356
Vengeance is Mine — see Fukushu surewa ore no nariyo
Venus of the South Seas (1924) 8 (NZ)
Verheiden 428
Vera, Gabriel Leiter (ed) 269
Verious ohre der Katherine Blum, Die (The Lost Honor of Katherine Blum) 234
Vermeiken, Chris (d) 69
Veriige
compared with **Last Embrace** 286, 244 32k
Verrier, Diane (d) 29
Victim (1961) 427
Victime of Secret Assault (35 (cr) 277 (cr)
Victorian Film Corporation (VFC)
investment s **Chain Reaction** 66; two awards for **Do Not Pass Go** k56
Production Survey 52-53, 302, 387, 391, 501 — *also see* Organizations, Film Australia
Victorian Football League (VFL) 377, 378
Victory (1940) 175 (cr)
Vid-Com I m ted 87 — *also see* Labour or ee Production Companies — Studio & Video Ind stries
Vidal, Gore (sc) 69
Video
MAVAM S 76/79 annual report 8; cassette productions arranged by David Puttnam 61, 12 and "X-rated cassettes 22, wi l create greater demand for fi me d rama 12; Ind stry Trends 12; Australian film s ales meets importance as marketing 55 charge from ac-te o le tape 103; TRS-Ra ca ion Explorer 4 Series 4 bridge **VDK** Ik sumeliss a build ng for the home video kee reation on the horizon 12; Aspects of 123; coarse work at the Swi ftune College of Technology 98, 99; **Sinctric Blue** continue ys ems the future of political cen ip ign 4; comments on system with cassettes based on the recording of music 7; **The Blue Lagoon** 296; studios owned by Mc Mc Corporation 288, 289; slow growth of home video in Australia 3k9; pr ces of 452-453, 465; equipment for 466; and ed ked 471, k73 — *also see* Television
Vietnam War Films
— *also see* **Apocalypse Now, Coming Home, Deer Hunter, Hearts and Can't Fly It's daily Thunder, Fly In the Wall Frontline, Odd Angry Shot, The** reasons at **Little Big Horn, The Odd Angry Shot, The** Many Films
View from the Satellite (TV) 23 (ES)
Viewers
Movie-ties predominate in the Philippines 34; skin at Phuket as 58, 471, 473) — all — also see Ed ing
Vida s Film — see Ed Gays
Vidgen, L. ary 89 — *also see* Australian Film Institute Li ti es Film Australia
Vinter, Robert 263
Violins — see Tripode
Violence in Films
A87 statistics on after-watchers problem about 6; Wendy Hughes on 22; comparisons of sex and 23; Canadian ratings for 58, 465; acceptable in Japan 183; **Friday the 13th** considered as vio ent as Nine to Five in Australia, 22k; rape as a deliberate act of rejection m **Bad Timing** 22k; rape s **Moonlighting** and **Don't Look Now** 23; Penthe m **Koanis (Strangulation)** 289; opinion on the amount of violence in **The Long Riders** 295; pain barrier s **Money Movers** 1812 91; rape in **Mise X** 338; Sam Fuller on 434-425, 485; wife battering in **Peaute** 429 — *also see* Censorship, War and the Cinema,
Virtue, Bery 197
Visconti Luchino (d) 58n, 101, 247
Vlaeves, Lic 139
Vitoua ila Sca Awards — see Awards
Viva La Rapa 81 (cr) 46
Volente (Ger Maria (ac) 348
Voyage en douce, Le (Sentimental

Journey 35k (r)
Voyager Films 18 — *also see* Production Companies & Studios: Australia

W

Wendell, Gerry (ac) 48 (ill) 75 (st)
Weeks, Jonathan (d) 417
Wegang, Waaanam 273 (cr) 388 (cr), 458 657 (cr)
Wages — *see* Salaries
Wagner, Richie (d) (m) quoted 101
Wagon and the Star, The (1928) 6 (NZ)
Wahl, Ken (ac) 667 (+ st)
Waiha, The 163 (ar)
Waite, Rich (c) 259
Waiting for Lucas 15
Waiting for Lucas (d) 233 347 417
Waiting Period 206 (ph)
Waiko, Graham (d)
Waiko, Jim 58
Walker, Maria (ac) 13 (st, NZ)
Walker, Sid 361
Wallace, Rewana (ac) 480, 481 (st)
Wallace, Stephen (d) 46 51 53 279 280 321 341 360 (r ad) 464
Walsh, Mike (ac) 36
Walton, Barry (TV) (d) 165
Wanderers, The — *see* **Matatabi**
War and the Cinema
Japanese war documentaries 197
restaurants in wartime Japan 108
portfolios of **Weekly Review** during WWII in New Zealand 8 (NZ) the obligation of a news-reel in wartime eases in **Breaker Morant** 17 18 (ed) 283 420 121 Sam Fuller on 426 448 459 508 — *also see* Army and the Cinema, Battles and the Cinema, Violence in Films, War Films
War at Home, The 368 (r)
War Films
masterpieces of mist 139 — *also see* Algiers at War Films, Pearl Wet Films, Hollywood Films, Korean War Films, Pacific Films, Vietnam War Films, War and the Cinema, World War I Films, World War II Films
War Games 52 (cr)
War Wheat Weapons 62 (cr)
Ware, Barbara, Dances (ac) 4 (st, PW)
Ward, Kerry (ac) 426 (st)
Ward, Patricia (ed) 18 478
Ward, Russell, quoted 283
Ward, Vincent (d) 23 (cr) NZ) 257 259 489
Warlpiri, A Last Kiss (...) 31
Warne, Brothers (l) — *also see* Production Companies & Studios: USA
Warren, Lesley-Anne (ac) 487
Warrendale 441 447 (ill)
War Into The 487
Wc shew, Robert (j) quoted 478
Wa ts, Heidi 478
Wasan, Weality (ac) 257 (st)
Watch the Birdie (1953) 230
Watch Under the Bridge (TV) 58 (cr) 121 125 127 (+ st) 133 (cr), 354 (cr, st) 460 461 (st) 467 (cr)
Waterhouse, Robbie (ac) k (a) 389
Waterlow 274 (cr), 485 (cr)
Waters, John (ac) 147 (st) 18 (BW) 293 398 (+ st)
Watkinson, Claude (d) 312
Watkins, Ian (ac) 39 (st, NZ) 456 (st)
Watkins Ken 464 22k
Wavelrim, Mon lot k83 (ac — *also see* Theatrelrim
Waves of Gerry's Door, The 183
Wayne, John, let 73 596
We in the Genes Pigs 395 (r)
We in the Never Never 127
Weaver, Jack (ac) 460 (...st)
Webb, Dunstan (ac) 165 (st)
Wedding, The 132 (c) 302 (r)
Weekend of Shadows 179
Weeks, Brian
Cullen — *see* Cube
Mannheim 1978 34-38 (r)
— *also see* Festivals
Weeks, Halfday A — *see* **Semaine de vacances, Une**
Weekly Review 5 (NZ)
items, The **Railway Worker** (**Weekly Review** No 355) 9 (NZ), **The Coaster** (**Weekly Review** No 374) 8 (NZ)
Wein, Peter (d) 100 Montjeagh (PW 116/118) 224 312 313
Weissmax, Eva 508
Welburn, Ted (d) 18
Welch, Elizabeth (ac) 086
Wiaino, Osten (ac, d) 73
Wellington Film Festival — *see* Festivals
Welsh, Billy (ed) 6 (NZ) 8 (NZ)
Wenders, Wim (d) 346 425
Wendt, Albert (l) (NZ)
West Germany — *see* German Federal Republic
West, T. J. (ph) 7 (+ st, NZ)
West's Pictures 7 (NZ) — *also see* Production Companies & Studios: New Zealand
Westersport Catchment — *see* **Westersport Catchment Area**
Westersport Catchment Area (previously **Westersport Catchment**) 154 (cr) 197 (cr) 388 (cr) 391 (cr) 511 (cr)
Weston, Amadeus
John Ford's influence on Akira Kurosawa 105 Stacy Keach on Jesse James's heroics accuracy and 115 **The Long Riders** 208 **The Long Riders** at Cannes 90 251 **Heartbeat** of **Sydney** 1988 388
Italy 331
— *also see* American Indians in Films
Weston, Jack (ac) 430 (st) 431 (st)
Whale of a Tale, A, Albany Whaling 273 (cr)
What Is Discrimination? 135 (cr)
Whatever Happened to Green Valley? 23 (PW)
Whetham, Cecile (d) 427
Whatsabody 58 (cr)
When the Kellys Were Out 174 (cr)
Wharnett, Richard (d) 392
Whiskey Galore (TV) 467 (cr)
Whitbread, Cecil (TVe) 489
White, Dave 408
White, Tim (ph) 257, 485
White Waves 58 (cr)
Whitehobes, A. H. (d) 7 (NZ)
Whitehouse, Rob (ph) 369
Whiteley, Ailsa (ac) 368 (+ st)
Wh ford, Peter (ac) 460 481
Whittmore, Lee 361
Who Has Seen the Wind? kk7
Who's Afraid of Virginia Woolf? 29k
Why Play Sport? 135 (cr)
Why Shoot the Teacher? 441
Why Wanna Sing (play) 171
Wide-Angle Lenses 18
Angenieux 489 470
Kowa k70
— *also see* Lenses
Wild Man 17 (NZ, 22 (NZ) 37 (NZ) 466
Wilde, Cecil, quoted 246
Wildenhain, Klaus (d) 313
Wilder, Billy (d) 77, k3k
Wildfire Rangers 226
Wilkins, Glen (l) 320
Wilkinson, Lindee (ac) k80
Wilcox, Tevet (ac) 395 (st) 381
Willemen, Paul 313 quoted 434
Wilsesse, Mike 264
Willard, Anderson, Dramatic Company 171 17k
Williams, David 115
Williams, Heathcote (ac) 395 (st) 381
Williams, Robin (ac) 32 (st)
Williams, Tony (d) 32 (NZ) 37 (NZ) 287 370-373 (ill, st) k85
Williamson, David (ac) 385 377 378
Willoughby, Ian 72, 173
Willis, Howard (d) 487
Willis, Jack (d) 36
Wilson, Cec 4 (c)
Wilson, Elise k09
Wilson, Frank (ac) 377 378
Wilson, Kelly (ac) (st) 280 (st)
Wilson, Michael (ac) 38 (st, NZ)
Winbirra 154 (cr)
Wincer, Simon (d) 32 33 140
Windeatt, Sandra, Mara (ac) 16 (st) 17 (st) 18 (st) k78 (st) 477 (st)
Wind Up, The 226 326-396 388 390 (+ st) 410 411 (+ st)
Wings of Eagles, The 73
Winkler, Doris (d) 342
Winkler, Henry 28
Winning (1969) 15k (ar), 167 (cr, st), 302 (cr), 391 (cr), 501 (cr)
Winter 132 (cr)
Winter Harvest — *see* **Bascule d'Inverno**
Winter's Harvest 388 (r)
Wise Land Use For The Future 195 (cr) 306 (cr)
Witches and Faggots — Dykes and Pooftars 281 281 (r)
Witcomat, Eleanor (ac) 122 13.1.e (BW) k87
Within Our Gates (alternative title **Beside That Wan Gate**) 21k (cr)
Within the Law 478
Without Anaesthetic — see See eriissenthetic
Wizard of Oz, The 31 8
Wobblies, The 396 (r)
Wobl, Ira (d, a) 338 432 433, 502 (ill, st)
Wolfen, Peter (l, st) quoted 29 k28 435
Wolf-among-sheep
Woman Overboard 265 (cr) 378 (cr) 497 (cr)
Wombat (TV) 155
Women and Swords 302 (cr)
Women and the Cinema
Lesley Stern on the reality 28 suggest several prompts a **Hawshunt**, 29 the rise of the independent Woman seen in **Diseite der Maria Braun** (**The Marriage of Maria Braun**) 107 Ackerman's me which aren't male dominated 39 (Table 2) male model as of items as themes in **The Sailing Soldiers** **My Brilliant Career** and **Caddie** 100 resistance to actresses a early Japanese cinema 107 Mizoguchi a **Sukkaku Hokkai-zan** (**Life of Oharu**) 107 One n Seven Collective **Witches and Faggots — Dykes and Poofters** 280 281 (r) people differences within a single a Mike Everitt's films 281 sex-orms **Country Muralist** (**An Autumn Mendition**) 232 sex-orms Early European films 233 feminist character in **Cube** 265 possible connection between the triumph of Nazism and the passing of women a Synchrony a **Hitler — ein film aus Deutschland** (**Hitler, A Film from Germany**) 267 Anne Clair Poirier's dramatised film on Rose Ndimbir a Iuelle (**A Jet in the Sky Above**) 298 (r) eclipse of as Cannes 80 298
globetrotter to knitted restraining formal title a Pialat's **La Gueule ouverte** (**The City of Women**) 299 etcetera case n **Bildnis meines (Peppermint Soda)** 255 202 Ismaeel stranks in **Don's Party** and **The Getting of Wisdom** 5-6 (BW) role-reversal in advertising sequence as **Against the Grain** 269 searching for meaning in Australia's **Maybe This Time** 280-281 lashlan a women's films 319 n light of Rosa's woman forced into prostitution a Amsterdam a **Max** k 398 and WWII a **Deutschland Erwache mutter** (**Germany, Pale Mother**) 340 348 perceptions of women a magazines stereotypes a Chantal de Dailly's **Ma chaise, My Darling**, 3k7 394 study of two women in **Tread Softly** 394 as **Le voyage au douce** (**Sentimental Journey**) 398 feminist backer the story of a woman pioneer a Wyoming n 1818 395 adolescence in **Rue a dame tenir?** (**Shall We Dance First?**) 395-396 release of a programme of films made with the assistance of the AFC's Women's Film Fund k07 unequal position of women in **Retrato de Teresa** (**Portrait of Teresa**) k08 smashing education and sexual relationships of women from the late 50s to the mid-60s a **Mädchen in Uniform** (**Maedchen in Uniform**) 409 **Nyswyarri** (**Moscow Does Not Believe in Tears**) k17 repression of woman seen in **Breaker Morant**, 429 Freud and feminism in **Sigmund Freud's Dora** k35 Pete Weiler and Laura Mulvey's trilogy about feminism and representation k35 neglect of women in history in **Blind Spot** k35 role n menage-a-trois in **Jastecoeur** 435 wife's role in **The Shiling** 457 — *also see* Erotica in Films, Women Filmmakers, Women in Films
Women and the Workforce 302 (cr)
Women Artists of Australia 302 (cr)
Women Break Out 365 (cr)
Women Filmmakers
— *see* Aarons, Gloria, Cooper, Cora, Davis, Bette, Dickinson, Margaret, Dubiel, Charlotte, Dwyer, Kerry, Edwards, Sandy, Elsava, Liane, Hull, Ann, Kirby, Lee, Lesl, Caroline, Mesznal, Marie, Mulvey, Laura, Olsen, Annette, "Oan in Seans" Collective, Perlman, Ellen, Sonier, Ann, Gale, Stewart, Yvette, Sandra, Helma, Smith, Kit, Stephen, Mary, Sol, Veronica, Treppel, Annie, Trotta, Margarethe von — *also see* Directors, Women and the Cinema, Women in Films
Women in Films
Touch of Bag 62 43 (cr, st) 321 Maria Osborn (ac) 71 dignified female characters a Films Scotia's **La terrazza** (**The Terrace**) 291 Diane Kotys (ac, d) 253-255 (ill, st) 257 (st) Dacy (ac) testing for roles n the US 224 strongest characters in **Don's Party** 13 (BE) Sosseman, Lorraine n **Swinging at Wisdom**, 5 (BW) Sandy Edwards n **Against the Grain** 269 Judy Morris n **Maybe This Time** 280 Tracy Mann in **Hard Knocks** 320 (cr, st) 321 Mawayui Yantha cherry n **Manganinnie** 115 (cr),
321 380 Nora Auner 336 Vilma Santos 340 (+ st) considerations a body a **Blir** 342 343 Verena Le Papo in **Angi Vera**, 347 **Anna Maggiari** is to **canna Anne Magnani** (**I am Anna Magnani**) 118 (st) — *also see* Actors, Women and the Cinema, Women Filmmakers, Sexist Cinema, Women Films
Wood, Chic, Ian (cr) 429
Wood, Robin (j) 96 144 244
Wood, Rose (c, p) obituary 511
Woodgate, Jules (d) k18
Woods, Jenny 47
Woolward, Edward (ac) 8 (st) 2 (cr) 88 (+ st) 89 (BW) 20 (st) 89 (cr) 21 (st) 88 (BW) 283 (+ st) 332 333 (r), k21 (ar)
Wood, Virginia 431
Woolley, Richard (c) 435
Workers in Film
Australia's films presenting working-class themes and/or fighting on these) class conscious, 5 by (Table 2) in Copenhagen during the 1930s Depression n **Her van der ikke en, som is?** (**Did Somebody Laugh?**) 233 documentary the WW 388 — *also see* Sexist Cinema, Unions in Films
Working For a Living 501 (cr)
Working Man, The 135 (cr)
Working Title Journeys From Berlin k34
World of Henry Orient, The 104
World War I Films
Battle of Jutland compared with **Breaker Morant**, 18 (BW) — *also see* War Films
World War II Films
Kon Ichikawa's war films 108 **The Big Red One** of Cassius 90 261 **The 2 Men** 187 Oshimas gaze in allegri Laurence van der Post's **The Seed and the Flower** 265 **Deutschland Erwache mutter** (**Germany, Pale Mother**) 3k4-348 (r — *also see* **Skolem (Confidence)**
Wuthrich-mont, Dia (The Tea Drum)
Hanover Street: How I Was The War War Films
Worlds Vanishing (play) (71
Worral, Wemas in *Libation* 17k
Worral, *Woman in Sydney* (play) 17k
Woudesberg, Helmert (ac) 418
Wreck of the Batavia (TV) 3 (BW) 7-8 (+ st, BE) 23 (cr, st)
Wrecklass, Bob 348
Wright, Robert (d) obituary 71
Wright Brothers, The 296
Wrong Man, The 144
Wuthering Heights (1939) 71
Wyse, William (d) 71

Y

Yacower, Maurice 144
Yakuza Films (Japanese Gangsta Films) 111 — *also see* Gangster Films
Yes Dreaming 260 (cr)
Yelloz, David (ac) 33 (NZ) 34 (NZ) 48 (NZ)
Yenk in Australia A (1966) 409
Yenka 31k 317 318
Yenthaboot, Mawayui (ac) 115 (st) 321 380 (+ st)
Yeo or Living Dangerously, The 55 (cr),
Yeoman of the Guard 363 (cr), k53 (cr)
Yeste, W. B. 144
Yeldham, Peter (ac) 178-179 214 (l st, r) 221
Yeggas 44 (cr, NZ) 262 (cr), 374-375 (cr)
Yelis, Yevhukis (ac) 267
York, Michael (ac) k29 (st), k40
Yes Can't, Darling, Tell Ed (cr)
Yes For Online 154 (cr), 147 (cr), 308 (cr)
Yes Here to Start Somewhere 457 (cr)
Young and Freedom 284 (cr)
Young People Films Made For 16 k8 153
Young People and the Cinema
need for an "R" Certificate linked to age 228 adolescence a **Bildnis meines (Peppermint Soda)** 255 292 **soll Skai vi dance forit? (Shall We Dance First?)** 295-296 **The Big Lagoon** a "Romance romance" 477 — *also see* Child as and the Cinema, Students and the Cinema
Young, Peace a n Films
Yoskitomo of a young couple a marriage in **Csaladi tuzlezsek** (**Family Nest**) 39

trad Bonsai Japan seen through the eyes of youth in **Nobaki** (**The Wanderers**) 109 in **Michael k** (**Wi**) **gisle in Pianki at Hanging Rock** 18-19 (BW) Christopher Atkins and Brooke Shields in **The Blue Lagoon** 187 (cit 477-478 Veronika Pagb is Angi Vera 236 Linda Wanz a **Ball at the Blos** 251 (+ st) Eleanore Kurowski n **Diablo mantha** (**Desperate Soul**) 253 (cr, st) Wendy Watson n **Lincoln County Incident** 257 (st) Rene Jungen Sybertsky's interpreter n **Pitkat — ein film aus Deutschland** (**Hitler, a Film From Germany**) 267 (cit — *also see* Performances in Films, Sexist Groups in Films,
Young Ramsay (TV) 59 61 (cr), 459
Younger, Bob, ned Cole 251 294
Yoxi Tichai is No Longer Valid 440 (st)
Yugoslavia
grant of 20 Yogoslavian films to the lending section of the National Library of Australia 847 Production Remodify 356
Yrkiesojk henge (**An Actor's Revenge**) 139

Z

Z Men The 58 (cr) 187 (cr, st), 101 (cr)
Zaccio Sisters 228 231 — *also see* Production Companies & Studios: Yugoslavia
Zanussi, Krzysztof (d) 224 234 — *qtd* 249
Zajaheveo, Zbigniew (ac) 233 347 (st)
Zeltrlak, Francis (d) 240
Zeiss — *see* Zoom Lenses
Zell, Sonia 470
Zerkles (**Mirror**) 232 (cr)
Zimmerman, Fred (p) 417
Zimmerman, Tim (d) 294
Zmory (**Nightmares**) 38
Zombie — Dawn of the Dead — *see* **Dawn of the Dead**
Zoom Lenses
decision to use fixed rather than zoom on **Blir** 3k2
Angenieux k49
Kowa k49
— *also see* Lenses
Zwicky, Kar 225

ADVERTISERS INDEX

A A J Casting Agency 368 509
Acme 58 202 297 359
Actors and Performers Equity Association of Australia 286
Adlerat Film Services 52
Adelaide International Film Festival 282
Agfa-Gevaert 404
Air New Zealand *Front Cover New Zealand Supplement* in issue No. 27 k (NZ) 305
Allen Eleco, Sound 138
Arliensa Park Film Studios 5
Associated Sounds 3 (NZ) 376 464
Atari 1 (NZ) 270
Auhlenstein 1k 156 188 278 364 506
Australia's A New Zealand Book Co. 72
Australian Film and Television School 2 185 196 202 230 288 360 388 393 500 509
Australian Film Commission 8 88 162 218 310 5
Australian Film Institute 2 180 202 222 400, 504
B
Barry Cine Sales 20 (NZ)
Barry Mickos Arbate 60, 136 262, 284
Beecmark Spectrosyn Sales 196 295
Bellaire Brian Rissdusseau 54 134 211 303 397 486
Beach Rentell 258
C
Cambridge Film Productions 80 184
Cantuc Pemoles 79 280
Carl Rogers Cameras 464
Catch More Enterprises no 40 458
Cedar Film Productions 296 301
Charlesean Period Costume and Millinery 362
Chong & Rangew Costumes 454
Chris Rowell Productions 96 134 196 295 363 k79
Cine Action 64 138, 510
Cine Film Laboratory 388 466
Cine Service 34 134 295 284 357
Cinema International Corporation (CIC) 474
Cinema Papers 40-41 72 195 155 197 211 287 311
Cinematec Services 84 128 213 361 388 472
Cinevex Film Laboratories 186, 298 389, 444
Colorfilm 1 88 154 *Back Cover New Zealand Supplement* in issue No. 27 220-221 506-507 402 403
Comm tee of Review of the Australian Broadcast ng Commission 126
Conk, Eric 4
Corrlell Cocktail dge Productions 80 134
CPL Services 80 287
Creels Sound 68 13k
Custom Film *Back Cover* issue He 25 26 27 28 28 30
D
Decnel International 362 452
Editing Machine Sale 254
Endeavour Productions 44 (NZ)
ESP Enterta nment Services & Promotions 196 295
F
Fantastic Co lection 267
Federation of Victorian Film Societies 68
Film and Te evision Production Association of Australia 219
Film Australia 5 82 180, 296 360 506
Film Facilities 20 (NZ) 296 461

Film Neg Cutting Services 126 211 361 397 510
Film Sete 69 158 202 301, 367 466
Filmcut 364 506
FilmLab 7 276 384 506
Filmnews 52
Filmob le 67 (NZ)
Filmwec 146
Filmwest Enrichment 180 190 210 303 308 452
14th Mandolin 202 282, 599
G
Gathercole Film Productions 510
Gee Film Lighting 42 (NZ) 398, k84
Griffith Univers ty 278
H
Hanimex *Inside Back Cover* in issues No 25 26 27 28 29 30
Hayes, Clifford 128 295 466
Hire Demand 7 Dis 360
Hellmann Towers 196
Home Cinema Centre 472
Humphrey, John A Associates 60 135, 213 284 328 484
I
Interfilm 2 (NZ)
K
Kayem Trave 362 509
Kodak *Front Inside Cover* in issues No 25 26 27 28 29 30
L
Lamac Cine Rentals 82, k56
Literature Film Quarterly 79 365, 363
Lord, John 360
M
Macdonnell Productions 96
Macquarie Film A. & V Co 196 301
McLeod 378
Magna-Technicrance 2 k36 484
Manger Management 69
Marner Films
Marmalade Recording Studios 2 (NZ)
Marsh, Robert 60 138
Masson, John B. & Associates k56
Meeter-Clem 54 6k 136 188 303 357 464
Maxwell, John 126
Media Resources Film & Television Freelance Booking and Answering Serv ce 388
Melbourne Film Festival 138
Morton, Peter k56
Mot on Picture Associates 54
Moving Pictures Co. The 276
Mullen Pictures Ltd 32 (NZ) 378
N
Nedlands College of Advanced Educ tion 282
Negative Thinking 64 126 210 278 368 498
New Zealand Film Comm ss on *Front Inside Cover New Zealand Supplement* in issue No. 27
New Zealand National Film Un t 3 (NZ) 261 401
O
On Location Pub shing Inc. 488
Open Channel 196
Orly Productions 2 (NZ) 484
P
Penepe International Film Productions 82 156
Performing Arts Bookshop, The 72
Perry Film & Television Lighting 384 506
Philips Trade Agency 508
Photon ce, Special V sual Effects 84 155, 210 303
Pi mm Pell ehlig 483
Polk Fie Productions *Inside Back Cover New Zealand Supplement* in issue No 27
Q
Queensland Film Corporation 181
Qcekl Films 198
R
R and R Film Productions 54 159
Recal Electronics 126
Renk Electronique 126 202 276 357
Reading Equipment Rentals 6 Sales 72 198 288, 296 399 483
S
Sage Davis 28 (NZ)
Samcine Sales 44
Samuelson Film Service 128 218 304 393 458
Satellite Super-8 362
Schlick Bl ol k
Screen Internations 78 148 208 k06, 510
Social Fantasy Dress 72
Sevea Network 344
Shalmil Films 80 282 283 393
Show Business Bookshop 72 146, 296
Smith, Ian & Associates 60
Soft Focus 384
Sound Equipment, Sale of *see* McLeod
Space Age Productions 264 363 483
Special st Film Printing 198 399
Stephens, Theo 84
Strand *see* Sale of Electronics
Super-8 Services 128
Sydney Film Festival
T
Tagg 384 466
Tasmanian Film Corporation 4 136 213 304 308 k69
Taylor, Alley Bor pt Typing Service 60 155 210 298
Theatre Ross Services 120
Travanti, Daniel 32 (NZ) 384
TWP Ltd. 32 (NZ) 368
U
United Australasian Films 44 158 158 276 384 506
United Sound 83
Universal Workshop 270 446
University of New South Wales 458
V
Vacuumate Australia 472
Victorian Film Corporation 186
Victorian Film Laboratories 126 215 276
Victorian Negative Cutting Service 54 196 213 264 398 472
Videotrac TV Drama Group 287
W
Wanted and Rentions Vacant 506
Warehouse Ist Films 506
Wasbrasat Films 276 384 506
Y
York Street Film Productions 128 215
Zeiss, Carl 84 295 496 ★

The Film and Television Interface

A technical series prepared by Kodak in association with Cinema Papers*

Part 3: Techniques of Telecine Video Operation

Television broadcasters have generally adopted the practice of operating telecines in the automatic signal level control mode. As a consequence, most manufacturers now offer telecines that, although intended specifically for automatic operation, can be switched easily from automatic to manual mode at the discretion of the users.

The signal level controls used in the automatic mode consist basically of circuits that sense peak white and black levels in the video signals generated from film. These sensed values are then adjusted automatically to pre-determined reference levels. Additional automatic control circuits are available that compensate for color variations in films and slides by sensing the relative levels in the three-color channels and then equalizing these levels. Most of the film programs that television stations receive are supplied in the form of prints that generally require only a moderate amount of signal level adjustment. The automatic signal level controls available today can accommodate these adjustments easily.

A different approach to film and slide reproduction is needed when transfers from film to videotape are being made in a film laboratory or in a non-broadcast program production centre where filmmakers and advertising agency representatives are likely to be directly involved. Under these circumstances, aside from the main emphasis on picture quality, every effort is made to get the best possible television pictures, so that the tape reproductions will retain the mood of the story, or highlight the product shown in these films. For this kind of production work, manual operation of telecine control is essential, not only to adjust signal levels when necessary, but to modify color balance and enhance picture appearance as well.

Additionally, it is quite likely much of the material being transferred to videotape will be in the form of camera originals. In this case, the telecine operator will be confronted with the same problems, and be required to make the same decisions as a film timer in a film laboratory. Both must make adjustments with their equipment to compensate for density and color variations in the original, as well as to modify the picture appearance for scene-to-scene matching of color balance.

The telecine video operator has a distinct advantage over the film timer because he can see the effects of any changes immediately in the television pictures. And with some of the more flexible and versatile telecines, changes can be made with electronic controls (such as gamma correction of individual channels) that have no film printing equivalents.

* Compiled by the Motion Pictures Division of Kodak Australasia (Pty Ltd).

Telecine Set-up and Alignment

Basically, all telecines are similar, inasmuch as video signals are generated that vary in amplitude in some relation to the densities and colors of the films and slides being reproduced. The set up and alignment of either a flying spot or a camera-type (photo-conductive†) telecine involves, primarily, the adjustment of the various elements of the signal generating system to provide what might be termed a "normalized" reproducing condition. It is a condition, or set of conditions, in which the telecine is set up and aligned (mechanically, optically and electronically) to give the best possible television pictures from films and/or slides.

In some ways, the set up and alignment of a flying spot scanner are relatively simple tasks. Signals generated in the three photo-multiplier tubes of a flying spot scanner are related to the brightness of a moving spot of light on the face of the cathode-ray tube, passing through the open film gate. For a given spot of brightness, the outputs of the photo-multiplier tubes, as displayed on a waveform monitor, can be adjusted by raising or lowering the supply voltage to the tubes. These preliminary adjustments set the white level for the open-gate condition.

On the other hand, setting up and aligning a photo-conductive type telecine is more complicated because of the several types of models on the market, each with its own characteristics. Different set up and alignment methods have to be followed to put these equipments into a "normalized" film reproducing condition.

† Telecines equipped with tubes such as vidicon saticon or plumbicon (among others) are photo-conductive types.

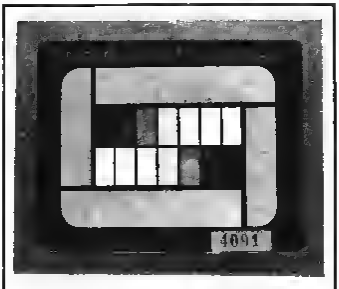


Fig. 1. The Kodak Cross Step Grey Scale

An industry standard (SMPTE Recommended Practice RP46-1972) specifies the minimum density of films and slides for television use should be 0.3 to 0.4. A test object, such as the Kodak Cross Step Grey Scale Slide (Fig. 1), with a neutral density area at the minimum value of this range, can be a very useful tool for adjusting telecine peak white to a normal or reference level. When a film or slide is placed in the gate, the waveform display will be lowered, compared with the open-gate condition, showing the effects of the optical image on the signal levels. The lightest areas in the film and slide will appear at a lower level than open gate, depending upon the densities of these areas.

RP46-1972 specifies also that the dark or black areas, in which detail is not essential, may have a density of about 2.5. The black border of the test object should be reproduced at a signal level of blanking (zero) on the waveform monitor. It should also be remembered that the manual supplied with every telecine is one of the most important and helpful sets of instruction available to the telecine operator. This manual shows how to set up and operate the equipment, as well as how to maintain it in top operating condition throughout its working life.

Optimizing Picture Sharpness

The Flying Spot Telecine

Sharpness is often one of the major factors (along with accurate color and adequate sharpness) by which television picture quality is judged by the viewing audience. So, naturally, a good deal of emphasis or effort is placed upon this obvious quality by television engineers and technicians.

Television exhibitors often use electronic enhancement circuits to get that extra little bit of sharpness (or the appearance of extra sharpness) from an already sharp film. The flying spot scanner uses an illuminated raster on the face of a cathode ray tube as the light source. An image of the raster is formed at the plane of the film frame by the lens, and the light transmitted by the film is collected in three photomultiplier tubes. Light striking the photocathodes in these tubes causes a small current to flow.

In these types of telecines, sharpness or definition of the television picture obtained from the film depends mainly on the size of the moving spot of light (electronic beam focus) at the plane of the film in the gate and accurate optical focus of the telecine lens. It is customary also to employ some electrical equalization (aperture correction) to minimize high frequency losses.

The Camera-type Telecine

The optical and electrical factors affecting the picture sharpness in a camera-type telecine are somewhat more complicated. The images on films and slides must first be projected over a long optical path on to the faceplates of three camera tubes. These three optical images are then scanned by electron beams inside the tubes, and the outputs of the tubes must be precisely registered to produce the television picture displays.

In addition, the light beams from the projectors in a multiplexed telecine are deflected by mirrors into a field lens at the entry port of the camera. Here, a sharply-focused aerial image is formed by the projector lens. Inside the camera, prisms and mirrors separate the light beam from the field lens into its three color compoents, and deflect these light beams into lenses that form an optical image on the face plates of the three photo-conductive tubes.

The resolution or resolving power of a television camera tube is usually defined as its peak-to-peak response to a square wave test pattern. A vidicon tube in a typical operating environment should give a response of 0.4 at 475 television lines, corresponding to the 5 MHz cut-off frequency of the broadcast video signal. Aperture correction is usually employed to boost the high frequencies and give a flat response characteristic up to the cut-off frequency.

Non-reflective coatings on the tube face plate will eliminate some of these reflections, and a neutral density glass for the face plate will attenuate internally reflected light and increase the contrast, but will also decrease the light available.

Test slides for checking flare consist of small opaque squares or rectangles on a low-density background. Ideally, the black areas in a flare slide (opaque masks) should be reproduced on the waveform monitor scale at the set up level in all three channels of a telecine previously aligned with a Kodak Cross Step Grey Scale Slide.

Flare test slides and films are available from D&S Corley Ltd. in Canada. For more information and a price list write to: D&S Corley Ltd. 80 Galaxy Blv., Rexdale, Ontario, M9W 4Y8, Canada.

Adjusting Video Signal Levels

Camera-type Telecine

Vidicon tubes in a telecine camera can be operated at reduced signal electrode voltages, in the meantime sensitivity mode, due to the high light levels available from the film and slide projectors. Peak signal current in picture highlights may be 0.3 to 0.4 microampere. At the output end of a photo-conductive tube, a varying voltage is developed as signal polarity is such that any desired amount of signal at the dark end of the picture scale can be stripped by adjusting the pedestal control in the camera control unit.

The level at which black clipping or stripping occurs can be recognized easily (by observing the waveform monitor) when a Kodak Cross Step Grey Scale Slide is used as the signal source. As the pedestal (sometimes called the blanking or black level) control is rotated, the steps in the slide with maximum density (minimum signal level) can be made to coincide with blanking (zero) level on the waveform monitor.

Better reproduction of shadows is sometimes produced by setting the maximum density step slightly above blanking (zero) level. Next, the steps of the grey scale slide with the minimum density (maximum signal level) should be set to coincide with 100 IEEE units (peak white) on the waveform monitor scale. Signal level corresponding to the minimum density level in the test slide can be varied by raising or lowering the light level from the projector used to illuminate the slide or by varying the amplifier gains.

Most telecines are now fitted with graded neutral density filter wheels that can be rotated by remote control to increase or decrease the light entering the camera. The knob on the camera control unit that varies the position of this disc in the projector light beam is usually called the gain (or white level) control. When telecines are operated in the automatic (or unattended mode), variations above or below the maximum and minimum signal levels produce error signals that are then used to maintain constant peak white and black signal levels.

In a color telecine camera with three tubes, three signals are generated representing the blue, red and green components of the film images. The camera control units must have three sets of controls, one for each of the color channels.

Telecines are generally equipped to display the three-color signals, side by side, on the waveform monitor. This is a great advantage since any differences between the staircase displays can be readily observed. Once the staircase displays from the three-camera channels have been matched, the master white level (gain) control can be used to raise or lower the peak white levels in the three channels simultaneously. Similarly, the master black level (blanking) control can be used to raise or lower the levels of the signals at the dark end of the grey scale.

The blanking control raises or lowers the signal levels for picture blacks and makes shadow details in the television pictures either lighter or darker. One procedure considered desirable in television broadcasting and videotape recording is to maintain video signals at specified peak white and black levels (consistent with scene luminance values) to give viewers the best possible pictures on their home receivers. There is no strict requirement, however, that the signals be held constant at these levels at all times, although the broadcaster is not allowed to exceed 100 IEEE units.

The widespread use of automatic signal level controls in telecine operation, keeping the signals at specified levels at all times, is not necessary in the reproduction of films and slides, but it is a convenience for the broadcaster. When transfers from film to videotape are being made outside broadcasting stations (as in the production of commercials for example) it is desirable — almost essential — to revert to manual operation of the telecine.

A video operator can then exercise some discretion in modifying signal levels, taking into account picture characteristics and program requirements. For example, in a film frame where a person's face is the lightest area, the peak white level could be lowered a little, to perhaps 70 or 80 units on the waveform monitor, to give much better results in television picture reproduction. At the black end of the scale, even greater latitude is available to the video operator. A film image apparently lacking detail in the shadows can often be improved considerably by raising the black level a little. And, of course, for special effects, all details in the black areas could be eliminated entirely by lowering the black level control and stripping off these unwanted or unnecessary picture elements.

Flying Spot Scanner

The video signal outputs in a flying spot scanner are similar to those in a camera-type telecine, but the methods for adjusting signal levels are different. Scanner controls are a little simpler since the signals are generated in photo-multiplier tubes instead of in a color camera.



Fig. 2. The "lift", "gamma" and "gain" controls of a Rank Cintel Mark III flying spot scanner.

Controls for modifying the signals from the scanner are usually labelled "lift", "gamma" and "gain" (Fig. 2). The gain control raises or lowers the video signal level, while the lift control is used to "sit down" picture blacks on the pedestal (for fixed sat up). The continuously variable gamma control on a flying spot scanner alters the shape of the grey scale characteristic, giving the video operator a whole new range of opportunities to modify picture appearance.

It should be pointed out, however, that the new generation of photo-conductive-type telecines, such as the RCA TK28B, makes use of a continuously variable gamma control also, an advantage not available on earlier makes and models.

Modifying Picture Color Balance

After the images have been separated, the luminance and chrominance signals are derived (in a subsequent signal processing stage) from the red, green and blue video outputs, and, by a process of subcarrier modulation and frequency interleaving, the chrominance signals are mixed with the luminance signals. The relative amplitudes of the red, green and blue signals derived from the film images, at the output of the telecine, directly affect the colors in the pictures seen on television monitors and receivers.

Color Compensation

The Camera Control Unit (CCU) in a camera-type telecine usually includes color-trim controls or "paint pots" as they are sometimes called. With these controls signal levels in each of the three-color channels can be raised or lowered individually.

When the pictures appearing on the television monitor have a greenish cast, for example, the green channel trim control can be adjusted to slightly lower the level of the green signal. This flexibility does not always allow full compensation of color balance problems, however, because larger changes can also affect gamma. Lowering the green signal level a little could make the picture look too blue or even give it a yellow cast. Skill is needed to select the right kind and amount of correction — skills comparable to those acquired with experience by a film timer in a film laboratory.

Another color balance problem stems from the fact that television pictures from film sometimes have colored shadows, it may not be possible to remove these objectionable color casts with the color trim controls. The changes that can be made in picture appearance are quite limited, using the controls available in most camera-type telecines, although some models now offer a more extensive range of color and

grey scale correction than the usual paint pots allow. The recent introduction of color correction electronics packages for telecine offers tremendous advantages for creative color compensation and problem solving.

Production Telecine

Flying spot telecines enable an entirely different approach to be taken in the making of television pictures from film. As a rule, some form of masking or matrixing is incorporated to compensate for cross-coupling between film dyes, and it is customary to include several matrices that relate directly to different types of film stocks. Continuously variable gamma correction is also available at the control console.

When color negatives are being reproduced, the output is made to vary inversely in relation to the input voltages. The ease and safety with which the flying spot telecine can accommodate (mechanically as well as electronically) an original camera negative does give it a certain advantage over the photo-conductive units. The gain controls alter the red, green and blue color balance of the picture individually, comparable to the adjustment of light valves in color film printers, but lift and gamma controls have no film printing equivalents.

The waveforms in the three-color channels of the scanner can be compressed or expanded without changing the white level, the effects being greatest in darker picture areas. These controls can be used very effectively to remove color casts in picture shadows.

The Rank Cintel flying spot scanner is supplied with a Colorgrade unit (Fig. 3). This consists of a group of three "joysticks" by which the lift, gamma and gain of the red, blue and green signals can be varied continuously while films are being reproduced, so that picture appearance can be modified in almost any desired manner.

In addition, Rank has a computer-interfaced memory unit called TOPSY (Telecine Operation Programming System, Fig. 4) that allows pre-programming of all telecine controls, frame by frame if required, including color mix, color balance, frame sequence, frame offset, cinemascope pans, enhancement, audio level, pos/neg and color/mono changeovers.

A color modification facility known as The System TM has been developed for use with the RCA TK-28B telecine camera. The control console provides 27 variables: red, green and blue gain, pedestal and gamma; red, green and blue and cyan, magenta and yellow hue and saturation; and six luminance corrections.

Modifications of the color pictures stored in a computer memory can be recalled automatically by pressing a button as the film is cycled back and forth, scene by scene (frame by frame if necessary). Facilities such as TOPSY and The System TM open up whole new vistas of creative possibilities in post-production as films are being transferred to videotape.

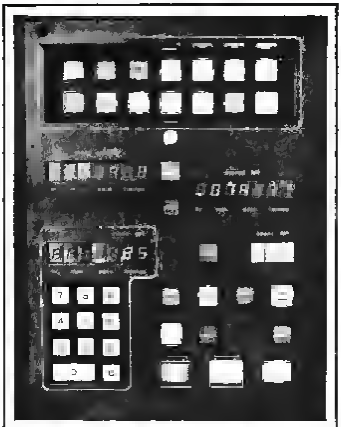


Fig. 4. The TOPSY interface for a Colorgrade unit

It is easy to make very small color picture modifications or to change picture appearance completely while (at the same time) scene-to-scene color balance is matched as the film is replayed, with the selected modifications displayed on a color picture monitor.

Contrast in Television Pictures from Films and Slides

In the operation of a telecine, films or slides may be encountered with widely varying contrast ranges, sometimes as great as 150:1. And the manufacturers of telecines are often asked to comment on the contrast-handling capabilities of their equipment when talking with prospective users.

In these discussions, it is implied that contrast is the difference in transmission between the lightest and the darkest areas of the images; those areas to be reproduced at peak white level and black level on the waveform monitor. But television receivers and monitors on which the picture will be displayed have a contrast ratio of only about 40:1. So the question is: "How do you fit a film or slide with a contrast ratio of 150:1 into a television system that can reproduce a contrast ratio of 40:1?"

SMPTE Recommended Practice RP27.7-1972 gives specifications for a grey scale operational alignment test pattern for telecine cameras. The grey scale has seven steps with a minimum density of 0.30 and a maximum density of 2.35, corresponding to a transmission range of about 100:1. It is noted in the appendix to this recommended practice, that the range of densities between steps 6 and 7 in the grey scale — that is between 1.90 and 2.35 — are not reproduced faithfully because of black compression and gamma correction circuit limitations.

The Kodak Cross Step Grey Scale Slide, which is being used extensively in the set up and alignment of camera-type telecines, conforms with this recommended practice. The opaque border of the slide is often set at blanking (zero) level.

When this slide is used for alignment, a telecine could be said to be capable of reproducing films or slides with a contrast of 100:1 measured between the lightest picture areas and the darkest shadows. In practice, however, picture contrast is not normally evaluated in this manner: pictures are said to be either flat or contrasty, without making reference to specific values of minimum or maximum densities. But when a film or slide is being reproduced in telecine, minimum and maximum image densities do contribute to peak white and black levels at the upper and lower limits of the video waveforms, and these two limits are very important factors in the operation of telecine equipment.

The very flexible control system available in a flying spot scanner enables the waveforms to be compressed or stretched by manipulating the scanner controls without affecting white level. The effect of lift is to alter the contrast of the pictures. Used together with the master gain control, these controls permit low contrast film images to be stretched and high contrast images to be compressed to fit the television contrast range between peak white and black levels.

Until recently, fitting a high or low contrast film into a camera-type telecine was a matter of adjusting the pedestal (blanking) control, to raise or lower black level, and the gain control, to adjust peak white level. In the most recent camera-type telecines, control facilities also include continuously variable gamma, enabling the video operator to fit the film characteristics fairly well into the contrast range of the television system.

Concluded on p. 203

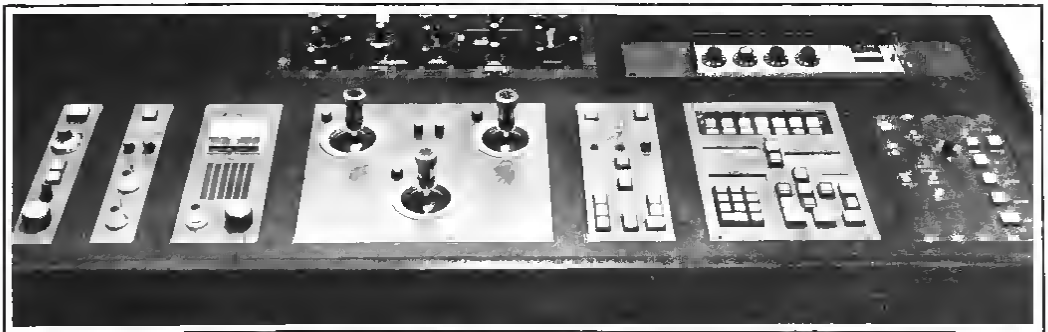


Fig. 3. The Colorgrade unit of a Rank Cintel Mark III in a typical layout. (Photo: AAV.)



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TELEVISION PRODUCTION SURVEY

FEATURES

CAPTIVES OF CARE

Prod company — Rosemary Criswell Productions
Dist company — Rosemary Criswell Productions
Producer — Don Carmichael
Director — Stephen Wallace
Screenwriters — Chris Fassnick, Don Catchlove
Based on the book by — John Pearly
Photography — Paul Tait
Sound recordist — Robert Stolder
Editor — Trevor Ellis
Composer — Sarah de Jong
Assoc producer — Rosemary Criswell
Prod manager — Carol Williams
1st asst director — John Rooks
2nd asst director — Stephanie Richards
Continuity — Jane Kendall
Camera assistant — Paul Grasetti
Electrician — Reg Garrick
Boom operator — Andrew Duncan
Steadicy props — Barry Hall
Assistant — Jim Walker
Still photography — Michael Griscioli
Catering — Janet Lawrence
Mixed at — Arleo
Laboratory — Atlab
Budget — $101 000
Length — 48 mins
Gauge — 16mm
Shooting stock — Eastmancolor
Progress — Awaiting release
Cast Jill Hennessy Newbould, Pat Thompson, Kay Taylor, Philip Hinwood, John Pearly, Les Hume, Jeanette Best, Jill Dennis, Nev Rule.
Synopsis Based on the story of a group of health permit wife active to combat the oppressive over protection of the Institution in which they reside.

SERIES

BELLAMY

Prod company — Grundy Organisation
Dist company — 10 Network
Exec producer — Don Battye
In charge of production — David Lee, Jan Sadler
Director — Peter Amalis, Colin Eggleston
Scriptwriters — Ron McLean, Rick Maier
Based on the original idea by — Ron McLean
Photography — Kevin Lind
Sound recordist — Phil Judd
Editor — Frayne Dyke
Art director — Owen Patterson
Prod supervisor — Peter Penne
Prod co-ordinator — Bob Arthur
Unit managers — Mike Fellenda, Steve Otton
1st asst directors — Mark Piper, Graham Murray
Continuity — Catherine Sauter, Roz Barrington, Sue Mesgit
Casting — Mary-Ann Wilde, Tracy Kibler
Clapper/loader — Jeremy Rendina
Camera assistant — Brett McDonell
Key grip — Clive Bryant
Gaffer — Dana Glen
Boom operator — Michelle Lowe
Make-up — Mirabella Lowe
Hairdresser — Heather McKenzie
Wardrobe — Rosalee Hind
Standby wardrobe — Alethea Drake
Props buyer — Nick McCleinn
Standby props — Phil Worth
Set dresser — Hans Thiele
Set construction — John Richards
Outdoing of for — Gerry Hardman
Music editor — Peter Myles
Best boy — Mike Fenton
Runners — Steve Mann, Elliam Catering
Catering — Videotels
Mixed at — Colorfilm, Videotel
Laboratories — Peter Bowley
Last Lesson — 48 mins
Length — 16mm and 2 inch videotape
Gauge — Eastmancolor
Shooting stock — Production
Progress — **Cast** John Stanton (Bellamy), Tim Elston (Mitchell), James Condon (Daley), Adam Garnett (Ginger).
Synopsis A hard-hitting police action series about the toughest cop in town with the toughest job in town.

COP SHOP

Prod company — Crawford Productions
Producer — Merle Travers
Directors — Bob Mellon, Ken Hughes, Brendan Maher, Chris Adshead
Based on the original idea by — Terry Stapleton
Sound recordist — HSV 7
Editors — Peter Herbert, Ted Ogden, Barry Men
Exec producers — Hector Crawford, Ian Crawford
Prod supervisor — Geoff Pollock
Prod co-ordinator — Sue Evans
Prod manager — Mike Mills
Unit manager — James Leslie
Prod secretary — Jo Rosen
Prod accountant — Ron Sinni
1st asst director — Chris Page, Peter Askew
D.A.S. director — Sue Maple, Sean Hash
Continuity — Kristin Jenmeid
Prod/opera assistant — Bob Gardiner
Casting — Patty Penneer
Lighting cameraman — HSV 7
Camera operator — HSV 7
Key grip — Ric Laning
Gaffer — HSV 7
Electrician — HSV 7
Boom operator — John Wilkinson
Art director — Sally Shepherd
Make-up — HSV 7
Hairdressers — Glenda Greatrix, Randall Marsh
Wardrobe — Michael Marrison
Ward assistants — Keely Heenan, Jacinta Wilson
Standby props — Brian Hermes, Andrew Reese, David Gray
Special effects — Brian Pearce
Set fencers — Don Humphries, Gerry Smith
Editors — Glen Ellis, David Joseph, HSV 7
Sound editors — John White, Brian Gilmore
Mixer — Bob Gardner
Teeth adviser — Gordon Timmins
Final city — HSV 7
Studios — HSV 7
Mixed at — HSV 7
Cast Terry Donovan (Cameron) John McTernan (Shane), John Orcello (Georgeni), Paula Duncan (Dann), Lynda Stoner (Amanda), Terry Norris (O'Reilly), Gr. Tranter (Baker), Nicholas Eadie (Phillips), Greg Ross (Benjamin), Louise Philip (Claire).
Synopsis A police drama series set in the multicultural city of Riverside. This is a program about people who are cops and about cops who are people.

HOLIDAY ISLAND

Prod company — Crawford Productions
Dist company — Crawford Productions
Producer — Gwenda Marsh
Director — Cris Smith
Scriptwriters — Terry Stapleton, Lue Rhynes
Sound recordist — Greg Gurney
Prod designer — Brad Rees
Exec producers — Ian Crawford, Terry Stapleton
Assistant producers — Paul Cyriacides, Howard Ng, John Vomero
Prod supervisor — Geoff Pollock
Prod co-ordinator — Katrina Parkinson
Prod manager — Ray Hennessy
Unit manager — Russ Portel
Prod secretary — Debbie Cox
Prod accountant — Ron Sinni
1st asst directors — Kevin Crawford, Andrea Jarrison
Continuity — Donna Ritchie, Judy Whitehead
Casting — Joe Settaglio
Camera operator — Harry Meyers
Lighting directors — Keith Ferguson, Rod Harrell
Gaffer — Rob Perkins
Art director — Derek Denese
Make-up — Dashie Cooper
Wardrobe — Lindalie McGurgan
Weird assistant — Peter O'Connor
Props — Clive Janes
Special effects — Ray Hend
Still photography — Brian James
Dialogue coach — George Wrsan
Publicity — ATV 10
Studios — 2 x 48 mins
Length — 2" Video Tape
Gauge — Production
Shooting stock — Scheduled release
Progress — July 1981
Cast Hal Tate (Hal Scott), Steven Grives (Jason Scott), Coz Lindeman (Angelo Scott), Frank Wilson (Banjo), Tom Oliver (Wally), Alyson Best (Lisa), Marilyn Maye (Dusty), Tracy Mann (Wendy), Patricia Kennedy (Mrs Muldoon), Peter Mochrie (Zack).



Secret Valley

Synopsis On Holiday Island one explores every shade of the human condition. The brave the fights, the fun, the terrors, the tricks, the traumas. A exciting and ever changing stream of plots and personalities that echo and flows with the Pacific.

THE SATURDAY SHOW

Prod company — Australian Broadcasting Commission
Exec producer — Michael Shrimpton
Producer — Frank Ward
Director — Geoff Hales
Scriptwriter — Ted Emery
Based on the original idea by — Peter Wesh, Michael Shrimpton, Frank Ward
Designer — Dee White
Art/gears — Kevin Hocking, Geoff Hales, Jack Westmore, Peter Martin
Prod manager — Peter Dey-ser
Prod secretary — Sue Fratczak
1st asst director — Peter Walsh
2nd asst director — John Stanley
Producer's assistants — Les Hemingway, Julie Phillips
Electrician lighting director — Clive Jel
Electronic line camera operator — Roger McAlpine
Costume designer — Carole Harvey
Make-up — Paddy Opwall
Wardrobe — Betty Jacks, Mary Hetle
Choreography — Jim Lisbine, Coral Beague
Mus cal director — Kevin Hocking
Scheduled release — June 1981
ABC National Television
Cast Darryl Stewart, Lonelle Fer.or, Michael Cole, Jane Scot, Earthmonkey, John Bill, Newman, Tick Tay, Joanne Shand, June Salter, Manro, Fields, Val Jelley
Synopsis A musical series featuring highlights from some of the great musicals of the century.

SECRET VALLEY

Prod company — Grundy Organisations
Dist company — Telecip
Producer — Roger Mirams
Director — Howard Rubie
Scriptwriter — David Phillips
Photography — Rory O'Shea
Sound recordist — Loyd Coleman
Prod designer — Michael Ralph
Prod supervisor — Peter Penne
Prod manager — Carol Williams
Length — 26 x 30 mins
Gauge — 16mm
Shooting stock — Eastmancolor
Progress — Production
Cast Michael McGlinnney, Mirka Brichacek, Helen Hoskes, Kelly Dingwell, Maryanne Howard, Tom Farley

SILENT REACH

Prod company — AAV-Australia Productions
Dist. company — D. L. Telfner Ltd
Producer — Jill Robb
Director — Howard Rubie
Scriptwriter — Tim Roberts
Based on the novel by — Gamar White
Sound record st — Don Connelly
Editor — Tony Paterson
Composer — Ray Cook
Assoc producer — Damien Parer
Prod co-ordinator — Chris Herd
Prod manager — Irene Knezl
Unit manager — Bill Austin
Prod secretary — Lesa Hadyd
Prod accountant — Spyros Sdrinios
1st asst director — Mark Piper
2nd asst director — Lee Currie
3rd asst director — Gerry Ewell
Continuity — Sian Hughes
Casting — Rhonda Schantal, Mitch Conan leacy
Aboriginal Artists Agency — Elsie Clark, Marlene Maine, Gisema Shelton, John Roberts, Brian Kaye
Lighting cameraman — Margaret Leighton
Focus puller — Anna Jaksell
Clapper/loader — Gail Mayes
Art director — Jan Weavers
Asst art director — Beny Hughes, Chevex
Make up — Allen James
Wardrobe — 5 x 47 mins
Weird assistant — 16mm
Props buyer — Eastmancolor
Set construction — Pre-production
Lighting — Progress
Camera — **Cast** Robert Vaughn (Steve Sinclair)
Sound — **Synopsis** A contemporary adventure story
Length — set in outback Queensland
gauge — Shooting stock — Progress — Scheduled release — July 1981
Synopsis An exploration of what does and does not constitute the world's greatest astral mystery.

THE SULLIVANS

Prod company — Crawford Productions
Dist company — Nine Network
Producer — John Cunningham
Director — Alan Bell, David Stevens, Vee Deamon, Charles Stamp, Peter Hepworth, David Stevens, Joe Kelly
Scriptwriters — Mandy Smith, Chris Langman, Michael Smith, Brian Wright, Roger Dunn, Sally Webb, Bob Caswell, Peter Schreck, Tony Morphett, Doug Tabrah

Based on the original idea by — Ian Jones
Photography — David Connell
Sound recordist — Andrew Ramage
Editor — Ralph Strasser
Prod designer — Tel Stiffe
Exec. producer — Hector Crawford
Assoc. producer — Alan Hardy
Prod co-ordinator — Jean Gell
Prod manager — Pam Ingles
Unit manager — Ian de Ham
Prod secretary — Judy Smallman
Prod accountant — Graeme Wright
1st asst director — John Seabold
Continuity — David Clarke, Jenn Scott, Chris O'Connell
Producer's assistant — David Hanchen
Casting — Judy Wh tehead
Lighting cameraman — David Connell
Camera operator — Kirst Anderson
Camera assistant — Jame Doolan
Key grip — Bruce Phillips
Asst grip — Romedio Seler
Gaffer — David Parkinson
Boom operator — Greg Begge
Art director — Tel Stiffe
Costume designer — Claire Griffin
Make up — Kathes Fotey, Nik Dersing
Hairdresser — Pam Wright
Wardrobe — Lasenne White, Jodie Pearce
Props — Alan Skinner, Gerry Sotomitey
Props buyer — Tony Rippon
Asst editor — Jan Eldred
Neg matching — Sharyn Mullin
Sound editors — Frank Lipson, Hugh Wendel
Mixer — Mark Howell
Best boy — Bill Jones
Footlelly — Lorraine Wilson
Studios — GTV 9
Mixed at — Crawford Productions
Laboratory — VFL
Length — 2 x 51 mins
Gauge — 16mm/2" Quad (negative)
Shooting stock — Eastmancolor
Progress — Production
Cast Paul Cronin (Dave Sullivan), Andy Anderson (Jim Sullivan), Vivean Gray (Mrs Jessup), Susan Hannaford (Kitty Sullivan), Megan Williams (Alice Sullivan), Richard Morgan (Terry Sullivan), Reg Gorman (Jack Fletcher), Vikki Hammond (Maggie Baker), Norman Yemm (Norm Baker), Glasswave Pond (Graeme Sullivan)
Synopsis An Australian family saga set during the closing stages of World War 2 and the early days of peace.

DOCUMENTARIES

STRANDED

Prod company — Gaiann Dolphin Films
Producer — Bud Lander
Director — Tristram Miall
Scriptwriter — Bud Lander
Sound recordists — Graeme Funk, Rita Hinyakene, Hammond Peek
Editor — Michael Balson
Composer — Nicholas Lyon
Prod manager — Sally Ayre-Smith
Camera operators — Peter Chan, John Erhart, Jan Huysens, Jo Thompson, Tom Gardiner
Camera assistants — Lesa Herbey, Stanley Hung, Rob Hayslope
Laboratory — Colorfilm
Length — 48 mins
Gauge — 16mm
Progress — Awaiting release
Scheduled release — July 1981
Synopsis An exploration of whales, dolphins and life at the world's greatest astral mystery aquarium.

VIETNAM FILM PROJECT

Prod company — Jesterlily
Producers — Mona Rafferton, Desha Rose, Martha Ansara
Director — Colorfilm
Laboratory — Budget — $78 000
Length — 50 mins
Gauge — 16mm
Progress — Post-production
Synopsis Vietnam 1981 seen from cinema verite through the drug shadi lation pragmatism of the Bah Trien dentist in Ho Chi Minh City. ★

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BOX-OFFICE GROSSES*

TITLE	Distributor[1]	PERIOD 25.1.81 to 28.3.81							PERIOD 5.10.80 to 21.1.81						
		SYD.[2]	MLB.	PTH	ADL.	BRI.	Total $	Rank	SYD.	MLB.	PTH	ADL.	BRI.	Total $	Rank
Breaker Morant	RS	(3*) 103,946	(3*) 83,379	(7) 48,331		(9) 31,765	267,421	1	(16*/7/6) 329,409	(16*/4/2) 229,787	(16*/7/5) 286,042	(13) 60,368	(8/4*) 137,651	1,042,257	1
Fatty Finn	HTS	(1) 14,050	(2) 19,344	(3) 19,474	(3) 32,428	(1) 8187	93,483	2	(5*) 81,862	(5*) 42,197	(3*) 20,375	(3*) 27,320	171,754		3
My Brilliant Career	GUO	(2) 7220				(2) 2934	10,154	3			(4) 12,255			12,555	7
Hard Knocks	OTH		(3) N/A				N/A	4	(3) N/A	(13*) N/A				N/A	8
Australian Total		125,216	N/A	67 605	32,428	42 886	N/A								
Foreign Total#		3,135,175	N/A	1 917 040	1 039 469	859 765	N/A								
Grand Total		3 260 391	2,719,200	1 984 845	1 071,897	902 651	9 938 984								

Editor's note: Due to the absence of some figures for the week ending October 11, 1980 and the number of "N/A" entries, not all the totals could be calculated. They are hence left blank.

* Figures exclude N/A figures.
• Box-office grosses of individual films have been supplied to *Cinema Papers* by the Australian Film Commission.
The figure represents the total box office gross of all foreign films shown during the period in the area specified.
— Continuing into next pe iod
NB: Figures in parenthesis above the grosses represent weeks in release. If more than one figure appears, the film has been released in more than one cinema during the period.

(1) Australian theatrical distributor only. RS — Roadshow; GUO — Greater Union Organisation Film Distributors; HTS — Hoyts Theatres; FOX — 20th Century Fox; UA — United Artists; CIC — Cinema International Corporation; FW — Filmways Australasian Distributors; 7K — 7 Keys Film Distributors; COL — Columbia Pictures; REG — Regent Film Distributors; CCG — Cinema Centre Group; AFC — Australian Film Commission; SAFC — South Australian Film Corporation; MCA — Music Corporation of America; S — Sharmill Films; OTH — Other. (2) Figures are drawn from capital city and inner suburban first release hardtops only. (3) Split figures indicate a multiple cinema release.

NEW PRODUCTS AND PROCESSES

Fred Harden *

The reviews in this column are based on the opinions of working professionals in the relevant areas. They are subjective assessments rather than reports of laboratory tests, although there may also be comments from experts. The details and prices are those applying at the time of going to press. Product information and correspondence should be addressed to: The Editor, New Products and Processes.

State-of-the-Eight

Super 8 Telecine Transfers

Although Rank are continually making refinements to their flying spot telecines the Cintel Mark III is not a new product. Most 16mm and 35mm filmmakers will have had material transferred to videotape on the Cintel as it has become the accepted industry standard for film to tape. (For details on the flying spot process see the "Film and Television Interface" *Cinema Papers* No. 31.) What is new and significant is the announcement by **Colourfilm's Videolab** that this standard is now available to Super 8 filmmakers.

With the purchase late last year of the Cintel Super 8 gate and additional electronics Videolab became the first Australian facilities house to offer professional users the option of a third film production format for television release: Super 8.

Peter Bowley, Videolab's general manager gave me the chance recently to discuss the equipment and its implications for potential users. I have also talked with Mal Leyland, of The Leyland Brothers, and other users, their comments have been included in the following report.

The Super 8 Gate. Operation

Once the basic printed circuit board kit has been installed the change to the Super 8 format takes the same time as the 35mm/16mm gauge switch. The Super 8 headblock, when plugged in automatically changes the pre-set controls for format and film tension, while the film speed remains the standard 25 f.p.s. Prior to the transfer session the operator will have run the Super 8 SMPTE film for alignment and your film has only to be wound on to the large balanced spool to begin the transfer. (If your footage is brought to the session tail out with about two metres of leader it will save a double handling and the chance of dust and scratching. Videolab cannot ultra-sonically clean Super 8 so it is left to you. This is one of the handling problems of Super 8 and requires insidious care.)

All the format options for Super 8 anamorphic are available, giving the "letterbox" image with black top and bottom or full frame with the option for repositioning. The headblock also carries the magnetic sound head that swivels down to rest against the main track. This looks like a bit of an engineering afterthought and on the material I transferred left some doubt in my mind about its quality reproduction. (The option to run double system with Super 8 full coat is preferable and Rank is investigating this possibility in Sydney.)

The same system of detecting the sprocket holes is used as for the larger gauges: that is a free-running film-driven sprocket that controls a photo-sensor. The information for frame line position and the frame image area is dependent on this signal and a poorly-made splice causes an image shift. (The tendency for Super 8 tape splices to stretch is a projection and telecine problem. Mal Leyland recommended after their extensive tests, the C.I.R. professional splicer; this is the model Videolab uses. Mal also recommended that the best splicing tape was the mylar-based type that appears slightly frosted on the roll. My own material used Fuji splices but there were no critical edits, just roll assemblies.) Peter Bowley was keen to promote the use of A&B roll transfers with a frame count that then allows a pre-programmed CMX edit with all dissolves and cuts made electronically. This would reduce the critical nature of the splices as they could occur in overlapped frames.

The Color Grade and Transfer

The controls for color correction and scene-by-scene grading are the same as for the larger formats. The simplest transfer would involve a general "overall" pre-set grade with any changes made on the run. For material that has been shot under consistent controlled conditions, this may be completely adequate, but by far the most important option is the use of the scene-by-scene TOPSY grade.

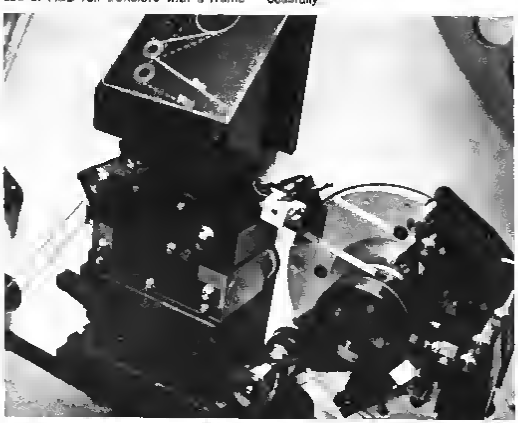
TOPSY is Telecine Operation Programming System and uses a computer with a floppy disc to store up to 900 scene grading settings. The film is run through shot by shot and graded for color balance, saturation and contrast. The computer remembers the frame number and setting and allows you to run fast forwards or back without losing track. There is also the option of recalling a previous setting to match footage that may occur more than once. The frame accuracy allows grading to take place while the shot is running or during a dissolve.

The bulk of Super 8 material transferred so far and producing the best image quality is Kodachrome 40. The Kodachrome image is excellently suited to projection but requires considerable contrast adjustment for videotape transfer. Videolab have made some custom modifications to enable a contrast range of up to 270 to 1 to be transferred successfully.

**Fred Harden is a film and television producer for the advertising agency John Clemenger Pty. Ltd. Melbourne.*



A Cintel Mark III 16mm/17.5mm interlocked magnetic and TOPSY computer.



The Super 8 magnetic head is the white block in centre frame.

The Results

I think the quality obtained is excellent. To get another opinion Peter Bowley suggested that I talk to Mal Layland. The Layland Brothers, Mike and Mal, have pioneered their television travel adventure program across most of the Australian mainland (and beyond). They pioneered the use of Super 8 at the same time. Mal said they produced 104 half-hour and 8 one-hour programs using the facilities at CSN-8 Orange in New South Wales and only two so far at Videolab. The Broadcasting Tribunal had given CSN-8 special permission for the broadcast use of Super 8 and when the Laylands made the decision to switch from 16mm to 8mm the station management and engineering staff went to considerable lengths to help them.

The telecine at Orange uses a photoconductive camera system and the difference in quality between it and the Cintel at Videolab, Mal feels, are those that are inherent in the systems. The major factor that persuaded them to change was the scene-by-scene grading facility. Mal describes the increase in image quality as "marginal but significant" with the sky and highlight areas gaining most from the increased contrast handling range. In a recent program he had intercut Super 8 Kodachrome 40 with 16mm 7247 and feels that few people could pick the difference. Mal also stressed that while there have been economic advantages in the use of Super 8, he felt they would not have been able to take on the contract to supply 26 half-hour programs in a year with the same quality if they had been using 16mm.

Limits of the System

There are few limitations peculiar to the Super 8 format but there is some additional video signal noise that is proportional to the magnification in the size of the area scanned. The difference between Kodachrome and the faster Ektachromes, Type G and 7244 is distressing, the loss of sharpness and the increase in grain would prevent any intercutting, and it would be preferable to use Kodachrome with additional lighting if possible.

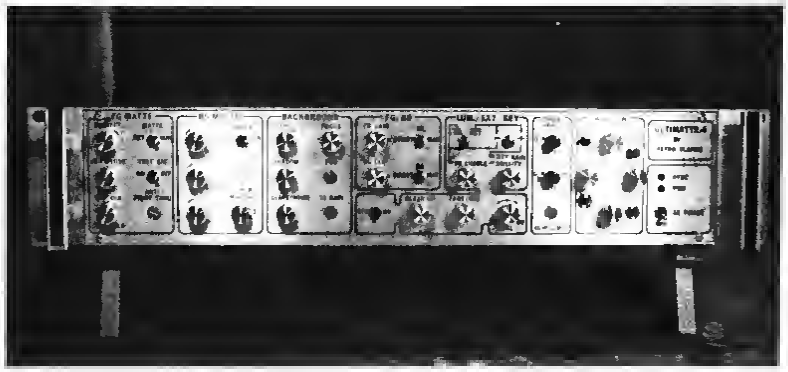
Videolab have also transferred some Agfa material that they felt had excellent image sharpness, but was slightly more grainy than K40. The single running speed of 25 f.p.s. will eliminate the use of a lot of existing 18 f.p.s. material and the saving in stock that the slower speed would give.

There is an additional modification possible called **Digiscan II** that uses a digital frame store that stores each frame sequentially and can be addressed to represent frames to bring the 18 f.p.s. material up to the PAL standard. At the moment the only Cintel fitted with Digiscan II is at QDO-9 in Brisbane. Videolab operators mentioned the possibility of using the capability of the new 1in tape machines to run at variable slow motion speeds while they have not yet experimented fully.

The other limitation for some non-commercial users may be the cost of the transfers. Because the use of the facility at Videolab is to all intents the same as for 16mm or 35mm the cost from the current rate card is $270 an hour plus the cost of the 2in or 1in tape stock, with a minimum half-hour booking. For transfer to ¾in U-matic or ½in VHS or Beta cassettes the rate is $155 an hour plus stock.

For details of other prices for editing etc., contact Videolab, 2 Clarendon St, Artarmon, Sydney, NSW. Telephone (02) 438 5922. Telex AA24545. For information about the Super 8 option for your Mark III Cintel contact Mr Aub Seward, Rank Electronics, 18 Buskin St, Pymble, Sydney, NSW. Telephone (02) 449 5666.

The cost to have the Super 8 modification field fitted is about $29 000 and you are unfortunate if your Cintel has a serial number below 91. Due to a change made in the servo controls after that number it would cost considerably more for conversion of the earlier machines.



The Ultimatte IV, showing its wide control range

Ultimatte IV Video Matting System

Recently demonstrated at an Open Program course in Chroma Key Techniques held at the Australian Film and Television School was the **Ultimatte IV Video Matting System**. The Ultimatte system has been around for some time and the new model was announced at NAB last year. There are six units in operation in Australia at Image Video in Brisbane, Custom Video, VTC, ECV and ATN-7 in Sydney, and at ATV-10 in Melbourne.

The Ultimatte IV Video Matting System was developed by Petro Vlahos in Los Angeles, California. His first work on matting techniques was during the late 1950s when he played a major role in the development of the blue screen system currently used for film matting techniques in most parts of the world. He was awarded an Oscar in 1963 for this development work. Petro was also heavily involved in the development of the sodium system used in the Disney Studios.

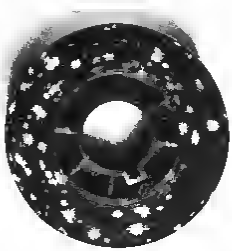
Just as film travelling matte works at a primary color level, so does Ultimatte. The input is Red, Green, Blue (RGB) (or YRGB) and the output is RGB (or YRGB). It generates internally a matte image signal that is available as a separate black and white output and a foreground signal that replaces the blue screen with black. Using these two waveforms it then internally adds together the foreground with suppressed blue screen and the background signal masked by the travelling matte waveform.

Ultimatte IV was designed to operate on blue but green offers an acceptable alternative. It is possible to separate skin tones from a red screen but in all cases one factor is very important, the primary color chosen must have low contamination from the other two primaries and the screen should produce a high reflectance level.

To me the major features of importance when using the Ultimatte IV were:

- No loss of fine detail — not even individual strands of hair.
- Blue control — no blue flare, tint, or edging on foreground objects with the possibility of blue reproduction — blue eyes, pastel blues, jeans etc.
- The ability to hold all transparencies — even the thinnest dust, smoke, glass, out-of-focus objects, etc.
- Absolutely no matte lines — when camera fields are aligned, even white on white.

The Ultimatte is obviously a much-needed video production tool and at a purchase price of about $13 000 is within the reach of the smaller video facilities. For details contact Ray Holland, Director of Marketing, Quantum Electronics Pty Ltd, 13 Bungan St (P.O. Box 58), Mona Vale, NSW 2103. Telephone (02) 997 4988. Telex AA26717.



Film attacked by fungus after having been stored in a damp vault



The same film after the Vacuumate treatment

Colorfilm Videolab has announced the purchase of a **Teledyne CTR-3 Tri-optical Telecine Recorder** for the production of 16mm "kines". The Teledyne CTR-3 will replace the existing camera system that is being used at Videolab and will be installed in August.

The CTR-3 uses three high resolution tubes and dichroic optics to enable a wide range of image control. When the system is operational, a detailed report will be presented in this column. The ability to finish on video with its speed and electronic effects and then release a high quality image on film (16mm or 35mm blow-up) is an option that would further interest Super 8 users.

Redimension is a restoration process for old film that has shrunk or become brittle. It has been offered as a special service by **Vacuumate** in Melbourne for about two years but is now being announced as Derek Hooper says "in a less tentative fashion". Hooper has had the Australian licence for the Vacuumate process since 1975 and the Redimension treatment is a further development. A large amount of the material used by Peter Luck in **This Fabulous Century** was treated with this process and there were a wide range of results. The experience gained from work for clients such as Luck, the National Film Archives of the National Library and the New Zealand National Film Unit has allowed Vacuumate to unreservedly offer the process.

The Vacuumate protection process is a unique way to preserve film prints or negatives that are subjected to handling. The moisture present in the film is removed by means of a vacuum and replaced with a series of chemicals giving the following characteristics:

- Internal Lubrication — the water content of each gelatin particle is

Concluded on p. 209



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Harvey Phillips
Australian Insurance Brokers Ltd
GPO Box X2252 Perth 6001
Phone 325 9699

PRODUCTION SURVEY

FEATURES

PRE-PRODUCTION

THE OUNERA BOYS

Prod company — Adams Packer Productions
Director — Ben Lewin
Scriptwriter — Ben Lewin

Synopsis After the Nazis smash ships she burn synagogues in Vienna the leading character escapes to Lanka in spring 1938 Jews in dated on as "enemy alone" To avoid growing political embarrassment Churchill sent them to Australia on the hell ship Dunera Enjoying other re idence with their Australian jailers they recreate a semblance of Viennese cafe society in the treeless desert — until tragedy strikes.

GIRL WITH A MONKEY

Producer — David Perry
Scriptwriter — Frank Harvey
Based on the novel by — Thea Astley
Assoc. producer — Peter Campbell

Synopsis A film following the events of a lonely young school teacher in a small North Queensland town. Her loneliness leads her into having an affair with an elusive man

FORTRESS

Prod company — Associated Film Repictures
Director — Bruce Beresford
Based on the novel by — Geoff ole Lord
Exec producer — Hilary Heath

Synopsis A country school teacher and her pupils are kidnapped. After recovering from the initial shock they set about organizing their escape. The plan leads to revenge against those who have violated the es tablished pattern of their lives

GOODBYE PARADISE

Prod company — Fairbairn Pictures
Producer — Jane Scott
Director — Carl Schnitz
Scriptwriters — Bob Ellis, Denny Lawrence

Based on the original idea by — Denny Lawrence
Photography — Geoff Burton
Sound recordist — Sid Butterworth
Editor — Richard Francis Bruce
Prod designer — George Liddle
Prod co-ordinator — Fleur Gooss
Prod manager — Jill an Nicholas
Prod secretary — Lyn Galbraith
Prod accountant — Richard White
Prod assistant — Jenene Knight
1st asst director — Neil Vine Miller
2nd asst director — Peter Vine Miller
Casting — Pam Willis
Casting — Michael Lynch
Camera operator — Danny Batchelor
Key grip — Graham Litchfield
Asst grip — Rod Rickelson
Gaffer — Graham Rutherford
Boom operator — Noel Quinn
Art director — John Carroll
Make-up — Lesley Fisher
Hairdresser — Jenny Brown
Wardrobe — Kate Duffy
Ward assistant — Leslie Turnbull
Standby props — Jan Lawson
Special effects — Chris Mulrey
Choreography — Ross Coleman
Set construction — Dennis Donnelly
Asst editor — Mark Darcy
Sound editor — Andrew Stewart
Sound editing assistant — Ashley Grenville
Stunts co-ordinator — Denis Moore
Still photography — Jim Tinwsley
Publicity — Bronka White Organisation
Unit publicist — David White
Catering — John Fothiull
Studios — Artrases, Mobbs Lane
Mixed at — United Sound
Laboratory — Colorfilm
Lab liaison — Bill Dudley
Length — 90 min
Gauge — 35mm
Shooting stock — Eastmancolor

Cast Peg Harrell (Miss Stacey) Robyn Nevin (Kate)

Synopsis A fantasy thriller set in Surfers Paradise

KANGAROO

Producer — David Ros
Director — Tim Burstall
Scriptwriter — Evan Jones
Based on the novel by — D H Lawrence
Photography — Brian Probyn
Sound recordist — Des Dunne
Editor — Edward McQueen Mason
Prod designer — Wendy Dickens
Assoc. producer — Pom Oliver
Prod. manager — Minhael Falkiner
Prod secretary — Cora Barnes
1st asst director — Mark Egerton
Continuity — Jo Weakes
Art director — Greg Brown

Synopsis The story of an English couple who travel to Australia with the intention of possibly settling here They form a close friendship with an Australian couple and through them meet the leader of a clandestine fascist organization made up large y of returned servicemen from World War 1 The easier a strange charismatic character called Kangaroo, aims to estab lish a fascist dictatorship, a Anglo to Kangaroo is revealed in the Englishmans efforts the lastest cause After a series of events culminating in a political trial, the writer decides he cannot support Kangaroo she leaves Australia

MARNI

Producer/Director — Darren Boyes
Scriptwriter — Darren Boyes
Based on the original idea by — Darren Boyes
Photography — Dennis Boyes
Sound recordist — Simon Miles
Darren Boyes
Editor — Darren Boyes
1st asst. director — Kim Taylor
Script assistant — Michal Bolden
Casting — Darren boyes
Camera operator — Darren Boyes
Special fx photography — Darren Boyes
Electrician — Simon Miles
Make-up — Kim Taylor
Optical — Darren Boyes
Budget — $300
Length — 60 min
Cast Sally Minter (Marni) Kim Totree (Marni) Mandy Smith (Bitchi) Kim Taylor (Doctor)

Synopsis. A psychic horror Story

THE PERFECT FAMILY MAN

Producer — Natalie Miller
Director — Malcolm Robertson
Scriptwriter — Alan Hopgood
Photography — Malcolm Richards
Editor — Robert Gibson
Assoc. producer — Carlie Dearie
Prod co-ordinator — Tessie Hill
Costume designer — Aphrodite Kondos
Set design — Jeff Dowden

Synopsis The film charts the fortunes of Gerald Percival a SE year old fitness exe cutive who is married with two young children as he embarks on his search for self-realization

STARSTRUCK

Prod company — Palm Beach Pictures
Dist. company — Hoyts Distribution
Producers — David Elfick, Richard Brennan, Dillon Armstrong, Stephen Madden
Director — Stephen Madden
Based on the original idea by — Stephen Madden, Russell Boyd, Jude Judd
Photography — Russell Boyd
Sound Recordist — Nicholas Beaumaa
Editor — Brian Thomson, Luciana Arrighi, Cameron Allan
Prod designers — Stephen Maccari, Andrew Sandilands, Barbara Gibbs
Composer — Paul Lawson
Assoc. producer — Lynn Gailey
Prod manager — Digby (Dan del Duncan
Unit Manager — Sabrina Wynn
Prod secretary — Mark Turnbull
Prod accountant — Chris Moutsen
Assistant accountant — Colin Pettcher
1st asst. director — Adrienne Reed
2nd asst director — Margaret Roberts
Continuity — M & L Casting
Casting consultants — Nikon Finney
Camera operator — Ray Barnes
Key grip — Stuart Green
Asst. grip — Brian Sangstrye
Gaffer — Paul Gailey, Colin Chase
Electricians — Kim Hilder, Luciana Arrighi
Art director — Jill Porter
Costume designer — Cindy Williams
Make-up — Terry Ryan
Hairdresser — Marilly Campbell
Wardrobe — Anthony Jones
Ward assistants — Su Armstrong, Robert Dale, Lissa Cleete
Model maker — Sally Campbell
Props buyers — Clark Munro, Dave C Arkana, Lissa Cleete
Standby props — Sally Campbell
Choreography — Liz Lescaylak
Set dressers — Alan Fleming, Cameron Allan, Max Aeo, Silas Swift
Scenic artist — Richard Lester
Set construction — Ren Moore, Dell S De
Musical director — Meals on Wheels
Stunts co-ordinator — Atrun
Still photography — Allad
Runner — James Parsons
Unit publicist — 96 mins
Catering — 35mm
Studios — Scheduled release — January 1982
Lab liaison — **Synopsis** A fast paced rock musical about
Length — two teenagers with a dream and the i ec-
Gauge — centrin family

PRODUCTION

THE BEST OF FRIENDS

Prod company — The Friendly Film Company
Dist. company — Hoyts Theatres
Producer — Tom M Jeffrey
Director — Mathias Robertson
Scriptwriter — Donald Macdonald
Based on the original idea by — Donald Macdonald
Photography — David Gribble
Sound recordist — Tim Lloyd
Editor — Ron Williams
Composer — Brian King
Prod manager — Su Armstrong
Unit manager — Tony Wellington
Prod secretary — Jnlie Kennedy
Prod accountant — Howard Wheatley
1st asst director — Eddie Pry nski
2nd asst director — Colin Fletcher
3rd asst director — Tony Wrisley
Continuity — Adrienne Read
Prod secretary — Lie Sarton
Casting — Dee Neville
Camera operator — Nivan Bishop
Focus puller — Peter Menzies Jnr.
Clapper/loader — Geoff Wharton
Key grip — Paul Simpson
Asst grip — Brendon Shanley
Gaffer — Miles Moulson
Boom man — Richard Gillet
Boom operator — Jack Friedman
Art director — John Garrett
Make-up — Liz Miche
Hairdresser — Liz Miche
Wardrobe — Carol Barry
Ward assistant — Lesley McLennan
Props buyer — Lesley Moyle
Standby props — Ann Browning
Art department assistant — Simon Quaife
Asst editor — Catherine Sheahan
Neg matching — Margaret Cauldin
Musical director — Brian King
Sound editor — Paul Maxwell
Assistant sound editor — Anne Steelin
Mixer — Peter Fenton
Still photography — Brian Morris
Best boy — Gordon Nutt
Dolly grip — David Trethewey
Runner — Davie White
Catering — Jems Catering (Frank Manly)
Mixed at — United Sound
Laboratory — Colorfilm
Lab liaison — Bill Gedley
Length — 35 mins
Gauge — 35mm
Shooting stock — Eastmancolor
Cast Peter Adamthwaite (Mr Malone) Jacqueline Kerin (Father James) Serge Lazaroff (Colin) Alan Scarfe (Jim) Mark Lee (Bruce)

Synopsis Melanie she Tom have been the best of friends since pre-school Thirty years later they become lovers Will they live happily ever after?

A BURNING MAN

Prod company — McElroy and McElroy
Producer — James McElroy
Director — Quentin Masters
Scriptwriters — David Ambrose, Quentin Masters

Based on the original idea by — Kit Denton
Photography — Peter Hansen
Sound recordist — Des Connell
Editor — Richard Clark
Prod designer — Bob Hicken
Asst designer — Robert Jones
Prod co-ordinator — Terry Fogarty
Prod manager — Peter Agnelloy
Prod accountant — Elaine Crowther
1st asst director — David Finley
2nd asst director — John Rooke
3rd asst director — Ian Penny
Continuity — Ros Berrystone
Casting — Wilma Schinella
Camera operator — Rae Daviesoa
Focus puller — Keith Woods
Clapper loader — Steve Mesaln
Key grip — Simon Quin
Asst grip — Don Andrews
Electrician — Phil Shepherd
Boom operator — Derek Jones
Costume designer — Glaanne McKenley
Make up — Merle Stoteann
Hairdresser — Jane Perez
Wardrobe mistress — Josie Perez
Ward assistant — Catriona Rowan
Props buyer — Ian Allen
Standby props — Pea Jones
Special effects — Brian Gleson
Art director — A an Maxwell
Set construction — Robert Sheerer
Stunts co-ordinator — Trevor Fenech
Still photography — Mike Osoulune
Best boy — John Parker
Runner — Max Aspin
Unit publicist — Geoffrey McGeachin
Catering — Matt Slattery
Scheduled release — Richard Hobbs
Cast Tom Skerritt (Howard Anderson) Ian Bedelia Smith
Christine Norman
December 1981



The Best of Friends

Gilmut (Steve Adams) James Mason (George Engels) Wendy Hughes (Sophie McCann) Kim Denson (Maggie Andersoni Ray Barrett (Webster) Norman Kaye (Percy Fergy) Roy Coleman (Lukas Fraser) Merta rienne (Cinny Chester) Michael Petrovitch (Joe Lutnel)

Synopsis A film covering the events of bushfires in Sydney's Blue Mountains dur ing a hot Christmas summer

GOOSE FLESH

Prod company — Universal Entertainment Corporation
Producer — Brian Rosen
Director — Maurice Murphy
Scriptwriters — Geoffrey Atherden, Maurice Murphy

Based on the original idea by — Maurice Murphy, Brian Rosen, John Saxe, Tim Lloyd, Ken Hammond, Gregory Robert, Keats Lee
Photography — Hariel Ayre-Smith
Sound recordists — Ronald Harper Management, Tony McNally
Editor — Charles Richardson
Prod manager — David Trethewey
Prod secretary — Caroline Stanton
Prod accountants — Richard Merryman, Geoff Wharfas, Pen Thompson
1st asst director — Reg Garde
2nd asst director — Sam Benstock
Continuity — Jack Friedman
Key grip — Andrew Duncan
Gaffer — Edmon D'Arcy
Electrician — Pea Williams
Boom operators — Robbie Austin, Lee Haig
Art director — Sandy Wingrave
Costume designer — Richard Walsh
Make-up — Mike Gliddens
Hairdresser — Jenny Brown
Wardrobe — Kate Duffy
Ward assistant — Leslie Turnbull
Props buyer — Jan Lawson
Standby props — Chris Mulrey
Special effects — Ross Coleman
Choreography — Denis Donnelly
Set construction — Mark Darcy
Asst editor — Andrew Stewart
Neg matching — Ashley Grenville
Still photography — Denis Moore
Publicity — Jim Tinwsley
Unit publicist — Bronka White Organisation
Catering — David White
Studios — John Fothiull
Mixed at — Artrases, Mobbs Lane
Laboratory — United Sound
Lab liaison — Colorfilm
Length — Bill Dudley
Budget — 90 min
Gauge — $500,000
Shooting stock — 35mm
Eastmancolor

Cast. Drew Forsythe (Vincent) Paul Chubb (Grimsa) John Derum (Lover) Lloyd Newton (Sandra) Sara de Targa (Cathy) David Argue (Nigll) Jay Hackett (Tony).

Synopsis. A psychopath escapes by horror films small ess what he sees on the screen The dramatic climax is a night of horror at a drive-in cinema

THE MAN FROM SNOWY RIVER

Prod companies — Mchae Edgley International and Cambridge Film Productions
Producer — Geoff Burstowes
Director — George Miller
Scriptwriters — Fred Cul Cailes, John Dixon

Based on the poem by — Banjo Paterson
Photography — Dick McAlpine
Sound recordist — Gary Wilkins
Editor — Adrian Carr
Prod designer — Les Binns

PRODUCERS, DIRECTORS AND PRODUCTION COMPANIES

To ensure the accuracy of your entry please re-start the cut ter of this allumn and ask for copies of our Pro duction Survey blank on which the details of your production can be entered. All details must be **typed in** upper and lower case

The next entry should be au more than the 10 ma s actors/actresses — then names and character names The length of the synopsis should not exceed 50 wo rds

Entries made separately should be typed in upp and lower case following the style used a Cinema Papers.

Completed forms should be sent to

Production Survey
Cinema Papers Pty Ltd
644 Victoria St.
North Melbourne Vic. 3051
Telephone (03) 329 5983

HORROR MOVIE

Prod company — Universal Entertainment Corporation
Producer — Brian Rosen
Director — Maurice Murphy
Scriptwriters — Maurice Murphy, Sean Rosen

Based on an original idea by — Brian Rosen
Photography — John Seea
Sound recordist — Tim Lloyd, Ken Hammond, Greg Bryant
Editor — Rosa Lee
Prod manager — Hariel Ayre Smith
Prod secretary — Richard Harper Management, Tony McNally
Prod accountants — Charles Richardson, David Trethewey, Caroline Stanton
1st asst director — Dea Mann
2nd asst director — Richard Merryman
Continuity — Geoffrey Atherden
Dl ector's assistant — Paul Chubb
Key grip — Paul Thompson
Gaffer — Reg Garside
Electrician — Sam Benstock
Boom operator — Jack Friedman
Art director — Edmon D'Arcy
Costume designer — Ron Williams
Make-up — Richard Walsh
Ward assistant — Lee Haig
Props buyer — Sandy Wingrave
Standby props — Richard Walsh
Special effects make-up — Bob McCarron
Asst editor — Micky O'Sullivan
Neg matching — Colorfilm
Still photography — Mike Gliddens
Best boy — John Winteen
Runner — Jules Tepper
Catering — Vernes Catering
Mixed at — United Sound
Laboratory — Colorfilm
Lab liaison — Bill Gedley
Length — $500,000
Gauge — 90 min
Shooting stock — 35mm
Eastmancolor

Cast. Drew Forsythe (Vincent) Paul Chubb (Grimsa) John Derum (Lover) Lloyd Newton (Sandra) Sara de Targa (Cathy) David Argue (Nigll) Jay Hackett (Tony).

Synopsis. A psychopath escapes by horror films small ess what he sees on the screen The dramatic climax is a night of horror at a drive-in cinema

PRODUCTION SURVEY

Exec producers — Michael Edgley, Sumith Wijesr
Prod supervisor — Michael Lake
Prod co-ordinator — Trish Edgley
Prod secretary — Jen Shiff
Financial controller — Jim Clarfield
Casting consultants — Mitch Constantinou
Camera operator — Pete Moss
Focus puller — Davie Shirr
Costume designer — Terry Ryan
Horse trainer — Denzil Cameron
Wrangler — Jenni Baird
Publicity — Michael Edgley international
Unit physician — Suzie Howie
Stuntie — Stanley Hagley
Gauge — 35mm
Shooting stock — Eastmanmaster
Synopsis. An epic action adventure story based on Banjo Paterson's classic poem "The Man From Snowy River"

MYSTERY AT CASTLE HOUSE

Prod company — Independent Productions
Producer — Brendan Lunney
Director — Peter Maxwell
Scriptwriters — Stuart Glover, Michael Robertson

Based on the original
play by — Geoff Bask
Photography — Phil Pike
Sound recordist — Rowland McMurrie
Editor — Sam Coggan
Exec producer — Gene Scott
Assoc producer — Pussen Hinley
Prod manager — Christopher Gardiss
Prod secretary — Wendy Chapmes
1st asst d'rector — Charmaine Gardiner
2nd asst director — Pea Callaghan
Continuity — Catherine Sauter
Casting — Mitch Constantinou
Lighting cameraman — Phil Pike
Camera assistant — Keith Bryant
Key grip — Merv Mcaughlin
Gaffer — Ray Ang
Boom operator — Jan McHarg
Art director — Jacen Horvath
Wardrobe — Rose Spence
Asst editor — Mickey O Sh'van
Stills photography — Rone Spence
Publicity — Wendy Chapmes
Length — 85 mins
Gauge — 16mm
Shooting stock — Eastmanpositive
Synopsis. When three children cause the harbor to explore Castle House strange and mysterious mansion they encounter sinister baddies a kidnapping and an alien ens ancentr n lady. Excitement mystery non-stop action and comedy for children



We of the Never Never

Clapper/loader — Robyn Petersen
Key grip — Gerard s Dryden
Asst gr p/s — Terry Jackson
Gaffer — Lindsay Fields
Boom operator — Ray Phillips
Art d rector — Barry Eastwood
Asst art d rector — Charles Lees
Make up — Lia Minns
Wardrobe — Jenny Miles
Props buyer — David Bowers
Asst editor — Karen Mitchinson
Special effects — Bill McCarron
Set construction — Brian Hocking
Asst editor — Christine Spry
Sound editor — Vicki Ambrose
Best boy — Gary Schiller
Runner — John Daly
Catering — Cecil B de Meets on Wheels
Laboratory — Colorfilm
Lab techn'cian — Bill Gosley
Length — 10k mins
Gauge — 35mm Acamorphic
Shooting stock — Eastmancolor
Cast: Gary Day, Penny Downie, John Ewart, Barry (Man) Merlin Vaughan (Dan) Lewis, Fitz Gerald (Nanj) John Jarratt (Dandy) Cecil Parkes (Chesn) Danny Adcock (Brown) Tommy Lewis (Mackenna) Donald Bennet (Gaggle Eye)
Synopsis A story of the hardships faced by newly married Jeanne Gunn which records the courage vitality and humor of early pioneer families and Aborigines also known is harsh but memorable Northern Territory environment

POST-PRODUCTION

SQUIZZY

Prod company — S mpson t e Meaurner Films
Producer — Roger Le Mesurier
Director — Kevin Denson
Scriptwriter — Roger S mpson
Photography — Dan Burgess
Sound recordist — Phil Stirling
Editor — David Bathbrook
Prod designer — Logan Brewer
Exec producer — Roger S mpson
Prod manager — Christine Shiff
Prod secretary — Anne O Leary
Prod accountant — Jenny Hall
1st asst d rector — Philip Hennessey
2nd asst d rector — Pea Hesley
Cont nuity — Anne Mantzaris
Focus puller — Barry Halberson
Key grip — Pearl Ammitzbull
Gaffer — Brian Adams
Asst art director — Pamela Nikkel
Costume designer — Jane Hylane
Make-up — Deryck De Nese
Props buyer — Nicholas Van Dissel
Standby props — Harry Zeltz
Set dresser — Paddy Reardon
Set construction — Rowan Pyke
Studios — The Stanton Factory
— Port Melbourne
Length — 115 mins
Gauge — 35mm
Cast David Atkins (Squizzy)
Synopsis A film based on the life of the notorious Melbourne gangster in the 1920s

WALL TO WALL

Prod company — Wall to Wall
Dist company — Roadshow
Producer — Errol Sullivan
Director — Keith Sievat
Scriptwriters — Keith Salvat, Linda Lane

Photography — Vincent Monton
Sound recordist — John Phillips
Editor — Peter Carrodus
Prod designer — Larry Eastwood
Exec producer — Ross Matthews
Prod manager — Jo Morton
Unit manager — Manuel Mateos
Prod secretary — Cara Fisnes
Prod accountant — Penny Cain
1st asst d rector — Mark Egerton
2nd asst director — Marshall Crosby
3rd asst d rector — Paul Rich
Cont nuity — Jo Weeks
Casting consultants — Mitch Consultancy
Camera operator — David Wilkinson
Focus puller — Steve Dodson

WE OF THE NEVER NEVER

Prod company — Adams Parker Film
— Precinct Film
Producer — John F Murray
Director — Igor Auzins
Scriptwriter — Peter Schreck
Photography — Gerry Hansen
Sound recordist — Lloss Linderman
Editor — Clil Heyes
Prod designer — Joseph no Ford
Exec producer — Phillip Adams
Prod manager — Fran Hennsam
Unit manager — John Warren
Prod'ction co-ordinators — Mike Orchard
Management accountant — John Feste
1st asst d rector — an Gerkate
2nd asst director — Brenden Lovells
3rd asst director — Greg Nelson
Continuity — Christine Lipari
Camera operator — Garry Hansen
Focus puller — Peter Van Sasten
Clapper/loader — Phil Cross
Key grip — Neel McDonald
Asst grips — Wayne Marshall
— John Lukaszewicz
Gaffer — Mick Merrie
Cene operator — Tom Robinson
Boom operators — Sally Gordon
— Malcolm Cromie
Asst art director — Graeme Dudaffery
Costume designer — Carol n Rowlands
Make up — Sally Gordon
Make-up assistant — Rehsen Pickering
Hairdresser — Wik Kenrick
Wardrobe assistant — Fiona Nicolls
Steenst ess 1 — Pnth Tinks
Seamstress 2 — Pnth Munro
Standby props — Rosemary Rose
Special effects — Glen Prenland
Constructions manager — Ray Pattison
Asst construction
manager — Danny Corcoran
Construction assistant — Earl Gane
Transport manager — Des Flatlock
Stunts co-ord nator — Grant Page
Still photography — Penny Twentis
Location arrgs — Jannelle van Santen
Horse master — Ray Winsiade
Seat boy — Richard Curtis
Runners — Michael Bladen
— Antony Shepherd
Laboratory — Color Film
Lab t ec an — Bill Gosley
Length — 90 mins
Gauge — 35mm
Shooting stock — Eastmancolor
Cast Angela Punch McGregor (Jeanne Gunn) Arthur Dignam (Aeneas Gunn) Tony

DOUBLE DEAL

Prod company — Rychemond Film
— Productions
— (overseas)
Dist company — Hamelsle Leisure Corp
Producers — Bria Kavanagh
— Lynn Barker
Director — Brian Kavanagh
Scriptwriter — Brian Kavanagh
Based on the
story and idea by — Brian Kavanagh
Photography — Ross Berryman
Sound recordist — John Phillips
Editor — Tim Lewis
Composer — Bruce Smeaton
Exec. producer — John Daly
Assoc producer — Carlie Dearne
Prod supervisor — John Chase
Prod
co-ordinator — Carolynne Cunningham
Prod co-assistant — Lynn Barker
Prod assistant — Lys Davine
1st Asst director — Ross Hamilton
2nd Asst director — Bill Hunter
2nd unit director — Brian Kavanagh
Continuity — Shirley Bullard
Prod'ction assistant — Helen Kavanagh
Lighting cameraman — Ross Berryman
Focus puller — Ian Jones
Clapper/loader — Phil Cross
Special fx — Garnet Rentmeister
Gaffer — Lindsay Fields
Boom operator — Ray Phillips
Art director — Jill Eden
Asst art director — Phil Eagles
Make up — Deryck De Nese
Hairdresser — Fiona Rahms
Wardrobe — Anne Jakeh
Props buyer — Nick Hepworth
Standby props — Ken Hazelwood
Special effects — Gerard Rentmeister
Construction — Geoff Richardson
— Ian Dig
Asst editor — Ken Sallows
Stills photography — Tony Wood
Best boy — Gary Schiller
Runner — Stuart Wood
Continuity — Carla Dearne
Unit publicist — Peter Murphy
Laboratory — Colorfilm
Lab. assistant — Bill Gosley
Budget — $1 million
Shooting stock — Eastmancolor
Cast: Angela Punch McGregor (Christine Stirling) Peter Sumner (Jonnie) Peter Stirling) Dane Craig (Jase Stewart) Warwick Comyn (young man) Bruce Spence (Doug Mitchell) Peter Cummins (Detective Mills) Patty Clocker (Christines mother) Kerry Walker (Sibyl Anderson) Danee Lindsay (Jinnet secretary) Anne Jage (Mita Courtget
Synopsis: A psycho-logical thriller, its plot is a mystery of manipulation and double-dealing centering around elegant, beautiful Christine Stirling, her private and successful male of the world husband Peter, a charming sensuous young man and Peter's efficient, devoted secretary

HEATWAVE

Prod company — Heatwave Films
Producer — Harry Lansdell
Director — Phil Noyce
Scriptwriters — Mark Sitles
— Marc Rosenberg
— Phillip Noyce
Photography — Vincent Monton
Sound recordist — Lloyd Carrick
Editor — Brett Hill
Prod designer — Rose Major
Co-producer — Ross Matthews
Assistant to parents
manager — Mark Thomas
Prod manager — Lynn Gailey
Unit manager — Peta Lawson
Location manager — Peta Lawson
Prod secretary — Fiona Gosse
Solicitor — Lloyd Hart
Prod accountant — Penelope Card
Accounts asst — Alan Marne
1st asst d rector — Steve Andrews
2nd asst director — Chris Mackinnon
3rd asst director — Phil Hurst
Continuity — Therese O Leary
Casting — Mrs L Casling
Casting meeting
co-ordinator — Jenny Gaddard
Camera operator — Louis Irving
Focus puller — David Bradbolt
Clapper/loader — Andrew McLean
Key grip — Ray Brown
Asst grips/a — Stnart Green
Gaffer — Brian Sangpress
Electrician — Colin Chase
Gene r operator — Colin Chase
Boom operator — Chris Goldsmith
Art department manager — Derek Searl
Costume designer — Terry Ryan
Make up — Sally Gordon
Make up assistant — Edwina Archer
Hairdresser — Melissa Jeffer
Wardrobe — Jillian Mahoney
Wardrobe assistant — Anthony Jones
Standby wardrobe — Jan Hurley
Props buyer — Robert Faherty
Standby props — John Daniell
Special effects — Reece Robinson
consultants — Rod McCarrow
Special effects assistant — Alan Maxwell

Choreography — Christine Kehr
Model consultant — David Muir
Set dresser — Sally Campbell
Asst set dresser — Pete Hart
Architectural consultants — Paul Hopkins
— Steve Lesnik
Construction manager — Danie Daems
Asst editor — Frans Vandenberg
2nd asst editor — Sne Scott
Cutting rooms and
sound rushes — Studio Clip Joint
Rushes screening — United Sound
Dubbing editor — Greg Bell
Asst dubbing editor — Helen Shiwn
Safety co-ordinator — Max Aspin
Flight choreographer — Max Aspin
Still photography — David Parker
— Robert McFarlane
Venue consultant — George Ogilvie
Seat boy — Paul Gardner
Runner — Richard Ussher
Catering — Keith Haygate
— Cecil B de Meals on Wheels
Catering assistant — Ken Taylor
Laboratory — Colorfilm
Lab. t'chnician — Bill Gosley
Cast Judy Davis (Kate Dean) Richard Moir (Steven West) Chris Heyerend (Peter Hosseman) Anna Jemison (Victoria West) Bill Hunter (Robert Duncan) John Gregg (Philip Lawson) Deanna Millier (Mink Davies) Carole Skinner (Mary Ford) Gillian Jones (Barbie Lee Taylor) John Meillon (Frankly Dwyer).

DEADLINE

Prod company — Henny Saltzare
— (Lou Adler)
Dist company — Worldwide
Producer — Hal McElroy
Director — Arch Nicholson
Scriptwriter — Walter Davis
Photography — David Gribble
Sound recordist — Tim Lloyd
Editor — David Hinggett
Prod designer — Larry Eastwood
Composer — Brian May
Prod supervisor — Peter Appleton
Prod secretary — Jasna Rajcinovic
Prod accountant — Elena Gilmother
Prod assistant — Rod Allen
1st asst director — Charles Rothetham
2nd asst director — John Watson
3rd asst director — David Tranfeyey
Continuity — Carolina Stanton
Producer's assistant — Floss McCaughey
Casting — Lisa Barrett
Focus puller — Peter Menzies Jun
Clapper/loader — Stue I Cain
Key grip — Grahame Litchfield
Gaffer — Miles Moulson
Boom operator — Jack Friedman
Asst art director — Dav d Bowdan
Make up — Sally Gordon
Wardrobe — Camille Rentree
Wardrobe assistant — Catriona Brown
Props buyer — Linda Salee
Standby props — Karas Mantheuse
Special effects — Alan Maxwell
Composer — Bob Paton
Set construction — Brian Hocking
Asst editor — Fiona Vandenburg
Sound editing — Andrew Short
Editing assistants — Kerry Gwenlie
Model — Julia Ettingworth
Stunts co-ordinator — Max Aspin
Stunts — Bob Hinks
— Max Aspin
Still photography — Bob Meerehead
Mechanic — David Thomas
Best boy — Neil Hall
Publicity — The Brooks White
— Organ sation
— John Fitchin
Catering — Cecil A
Stnics — Alla
Mixed at — Chiclelo
Lab'ratory — Calvin Darlene
Budget — $750 000
Length — 94 min
Gauge — Post-production
Scheduled release — 1981
Cast. Barry Newman (Barney Duncan) Bill Kerr (William Ashby) Trish Noble (Gillian Bailey) Alwyn Kurts (Jack) Bruce Spence (Timsky) Jedn Ewart (Sam) Willie Fennell (Al) Vincent Ball (Prime Minister) Sr Eric Pearce (Kramer) Noel Trevarthen (Kimball)
Synopsis A journalist uncovers a nuclear extortion threat against Sydney. Cynical and bitterly jaded, he is convinced that it isn't — but they are wrong.

THE KILLING OF ANGEL STREET

Prod company — Forest Home Films
Dist company — GUO
Producer — Anthony Buckley
Director — Donald Crombie
Scriptwriters — Michael Craig
— Cecil Holmes
— Evan Jones
Photography — Peter James
Sound recordist — John Phillips
Editor — Tim Wellburn
Prod designer — Dav d Copping
Prod manager — Jacque ne Ireland
Unit manager — Richard Cole
Location Manager — Richard Cole

PRODUCTION SURVEY

Prod secretary — Dyle Batts
Prod accountant — Digby Dinnean
1st Asst director — Andrew Williams
2nd Asst director — Peter Jacoed
3rd Asst director — Simon Dodds
Continuity — Linda Ray
Casting — Mitch Consultancy
Camera operator — Danny Batterham
Focus puller — Andre Feuren
Clapper/loader — Andrew Lesnie
Key grip — Graham Litchfield
Asst grip — Richard Welsh
Gaffer — Warren Mearns
Boom operator — Geoff Wilson
Art director — Jackie Woods
Asst art director — Robyn Coomes
Costume designer — Jurlith Dorsman
Make-up — Jill Porter
Hairdresser — Willie Kenrick
Wardrobe assistant — Katrina Brown
Props buyer — Nevia Dingild
Asst editor — Vicki Andrusiak
Best boy — Alleyn Mackie
Runner — Janene Knight
Catering — Johnn Faithfull
Laboratory — Colorfilm
Lab liaison — Bill Gooley
Length — 100 mins
Gauge — 35mm
Shooting stock — Eastmancolor
Progress — In release

Cast: Elizabeth Alexander, John Hargreaves, Reg Lye

Synopsis: A tale not just of corruption but of courage, determination and self-realisation. A film about a woman who at times something that an ordinary individual would never think herself capable of achieving ... a woman who sets an example to the rest of us in taking an authority

PASTNESS

Dist company — GUO
producers — Tom Burstall
— Tim Burstall
Director — Tom Burstall
Photography — Dan Burstall
Sound recordist — Phi Stirling
Editor — Edward McGrath Mason
Art director — Herbert Pinter
Composer — Peter Sculthorpe
Assoc producer — Christine Smith
Prod co-ordinator — Helen Liston
Prod secretary — Helen Liston
Prod accountant — Pall Scott
1st Asst director — James Parker
2nd Asst director — Stuart Heatly
3rd Asst directors — Marilyn Skinner
— Duncan Macarthur
Continuity — Carmen Hugo
Clapper/loader — Phillip Cornell
Camera assistant — Peter Van Santen
Key grip — David Cassar
Asst grip — Peter Kershaw
Gaffer — Brian Adams
Boom operator — Ray Phillips
Make-up — Lois Hohenlels
Hairdresser — Nerm Easton
Wardrobe — Jane Hyland
Props buyer — Patrick Rae den
Standby props — John Howard Ish
Set decorator — Nicholas Van Roosendaal
Still photography — Shay Wood
Best boy — Garry Parkett
Catering — Mob e Move Meal Machine
Length — 100 mins
Gauge — 35 mm
Shooting stock — Eastmancolor
Cast: Mike Preston (Ray), Gary Day (Terry), Wendy Hughes (Barbara), Dianne Clennt (Margot), Michael Pate (Gerrard), Vanessa Leigh (Dianne), Warwick Comber (Brian Ingersol), Rod Mullinar (Overland), Claire Barley (Jack), Neal (I) Sigrid Thornton (Caroline)

Synopsis: A contemporary film

PUBERTY BLUES

Prod company — Limelight
Dist company — Roadshow
Producers — Jillian Long
— Margaret Kelly
Director — Bruce Beresford
Scriptwriter — Margaret Kelly
Based on the novel by — Kathy Lette
— Gabrielle Carey
Photography — Don McAlpine
Sound recordist — Gary Wilkins
Editor — Bill Anderson
Prod manager — Greg Rickerson
Prod secretary — Helen Watts
Prod accountant — Penny Carl
Prod assistant — Renate Wilson
1st asst director — Mark Egerton
2nd asst director — Marshall Crosby
— Sue Parker
3rd asst director — Renate Wilson
Continuity — Maya Iselon
Producer's assistant — Cynthia Blanche
Casting — Alison Barrett
Focus puller — David Burr
Clapper/loader — Derry Field
Key grip — Merv McLaughlin
Asst grips — Peter Maiden
— Rod Young
Gaffer — Colin Williams
Boom operator — Mark Wellutzki

Art director — David Copping
Make-up — Judy Lovell
Hairdresser — Judy Lovell
Wardrobe — Sue Armstrong
Ward assistant — Kathy James
Props — Derrick Chetwyn
Props buyer — Wendy Sugai
Dresser — Wendy Sugai
Standby props — Derrick Chetwyn
Asst editor — Jeannine Chalvet
Sound editor — Bill Anderson
Editing assistants — Dan de Heaux
— Mark Davey
Mixer — Douglas Turner
— Mike Rofl
Title designer — Ivan Burke
Runner — Mandi Kennedy
Publicity — Rhondahow Limelight
Catering — John Faithfull
— Susan Faithfull
Mixed at — Atlab
Lab oratory — Atlab
Gauge — 35mm Panavision
Shooting stock — Eastmancolor
Schoolies release — September 1981
Cast Nell Schofield (Debbie), Jed Capelja (Shel), Geoff Rhoe (Gary), Tony Hughes (Danny), Sandy Paul (Tracey), Leeta Snell (Cheryl), Jay Hackett (Bruce), Neil Lanser (Strachi), Tina Bursnall (Freda)

THE WINTER OF OUR DESAMS

Prod company — Vega Film Productions
Dist company — GUO
Producer — Richard Mason
— John Dingan
Director — John Dingan
Scriptwriter
based on the original idea by — John Dingan
— Tom Cowan
Photography — Lloyd Carrick
Sound recordist — Henry Danger
Editor — Lee Whitmore
Prod designer — Julie Overton
Prod co-ordinator — Sue Parker
Prod manager — Julie Overton
Prod secretary — Dust Parker
Prod accountant — Peggi Wylie
1st asst director — Andrew Williams
2nd asst director — Belinda Meade
Continuity — Jan Weekes
Casting — Mitch Mathews
Lighting cameraman — Tim Cowan
Camera operator — Nikon Binney
Focus puller — Kim Batterham
Clapper/loader — Pat Elliott
Key grip — Ray Fraser
Gaffer — Warren Mearns
Boom operator — Chris Goldsmith
Art director — Lee Whitmore
Asst art director — Erica Kanzer
Make up — Jill Porter
Hairdresser — Jill Porter
Wardrobe — Elsie Kurzer
Ward ess asstant — Sabina Wynn
Standby props — Elsie Kurzer
Standby props asst — Sabina Wynn
Location research — Jemima Knight
Asst editor — David Rae
Neg matching — Colorfilm
Still photography — Robert McFarlane
Runner — Gabrielle Mason
Catering — Jems Catering (Frank Manley)
Mixed at — Atlab
Laboratory — Colorfilm
Lab liaison — Bill Dooley
Length — 90 min
Gauge — 35mm
Shooting stock — Eastmancolor
Cast: Judy Davis, Bryan Brown, Cathy Downes, Mark Lohman, Peter Mochrie, Mervyn Drake, Zoe Lake, Kim Deacon, Merla Deane-Johns, Marion Johns.

Synopsis: A contemporary love story inspired by the coming together of two people from different worlds.

AWAITING RELEASE

THE BATTLE OF BROKEN HILL

Prod company — Sagittarius Film
— and Television Productions
Producer/director — Robin Leyhsen
Scriptwriter — Robin Leyhsen
Photography — Ray Bartram
Sound recordist — Soundtrack Australia
Editor — David Pinnimber
Assoc producer — Max Sies
Prod secretary — Maxies Levinson
1st Asst director — Jerry Elder
2nd Asst director — Steve Newman
Continuity — Bie Harris
Casting — Sagittarius Film
— and Television Productions
Casting consultant — Norma Salsby
Faces puller — Ian McDermet
Clapper/loader — Paul Worthington
Key grip — John Snook
2nd unit photography — Peter Smith
Boom operator — Phil Kennihan
Make-up — Bie Harris,
— Natasha Mellen

Wardrobe — Mike Caspars
Set decorator — Gary Thomas
Asst editor — Simon Bennett
Musical director — Verden Williams
Music performed by — Chamber Players of S A
Sound editor — Bob Allen
Stunts — Dennis Hind
— Michael Pate
Titles — John Brock
— Chas Bain
— Peter Maxwell
Animation Studios
Laboratory — Colorfilm
Length — 96 mins
Gauge — 16 mm
Shooting stock — Eastmancolor
Cast David Roberteen, Hervé Bennett, Mervyn Howie, Finseel Mervyn, Steve Vertel, Fiona Guthrie, Lyn Semmler, Anee Ce e Ju s Hi, Wh ttle Margaret McKeun

Synopsis. A dramatised re-enactment of the true events which occurred at Broken Hi Now South Wales when two Tinkian sympathisers mounted the only attack of World War I fought on Australian soil. The film quest ons war, t emorderous attack by suicidal fanatics or a desperate stand by devoted patriots?

CENTRESPREAD

Prod company — Australian Film Productions
Dist. company — Greg Lynch Film Distributors
Prodcr — Wayne Groom
Director — Terry Petersen
Scriptwriters — Michael Ralph
— Robert Fegden
Based on the origine ldea by — Michael Ralph
— Robert Fegden
— Wayne Groom
Photography — Geoffrey S mpson
Sound recordist — Jim Currie
Editor — Tony Paterson
Composer — John Sharp
Prod manager — Jenny Day
Prod secretary — Penny Harb son
Prod accountant — Prine Waterhouse & Co
1st asst director — Chris Williams
Continu ty — Anne Welton
Casting — Arnold Burdett,
— The Dream Merchants
— Robert Cutcher
— Maria Turner
— Trish McAuliffe
Focus puller — Clapper/ loader — Gerard Sekoia
Camera ass stant — Adelaide
Key grip — John Nobles
Best boy — Lisa Edwards
Gaffer — Stephen Edwards
Art director — Jack Neave
Costume designer — Grant Matthews
Make-up — Terri Clark
Hairdresser — Meals on Reels
— R G Film Services
Choreography — Allab
Mus c performed by — Jim Parsons
Mixer — 4k mins
Stunts — Super 16 (blow up to 35mm)
Still photography — Easimancolor
Sound editor — Awaiting release
Length — **Cast** Paul Trehan, Kylie Foster, Ivor Louis
Gauge
Shooting stock
Progress

Jack Neate, Mark Wilson, Edson Annan, Paula Cartet, Sarah Collins, Carmen McCall, John Nicol

Synopsis. The story of a photographer/n struggle n the glamorous world of nude modelling

GALLIPOLI

Prod company — Associated R and R Films
Producer — Patrick Lovell
Director — Peter Weir
Scriptwriter — David Williamson
Based on the original idea by — Peter Weir
Photography — Russell Boyd
Sound recordist — Don Connolly
Editor — Bill Anderson
Design consultant — Wendy Weir
Exec producer — Francis O'Brien
Prod manager — Sn Armstrong
Unit managers — Phillip Hearnshaw
— Phillip Hurst
— Tim Sanders
Prod secretary — Carolynne Cunningham
Prod accountant — Trelaina Ghent
Assistant prod accountant
Prod assistants — Howard Wheatley
— Kim Sidgwood
— Sne Parker
— Mark Egerton
— Steve Andrews
Marshal Crosby
Robert Fendelenby
— Mindy Peten
— Danny Collins
— Alison Barrett
— Allison Barrett
— Casting
Casting consultants — Russell Boyd
— John Seale
— David Sinn
Richard Mervyzan
Rees Erdosh
Robin Morgan,
Robert Verkerk
Brian Bangrove
— Colin Chase
— Joe Simmell
— Herbert Pinter
— Aust rmewing
— Anne Bleakley
— Judy Lovell
— Liz Michie,
— Sash Lemoy
— Tony Ryan
— Phil Eagles
— David Rowe
Graham Purcell
— Harry Zettel
— Clark Mancus,
— Brian Hacking
— Mont Fiegath
— Chris Mirray
Make Van Roosendaal
— Jenny Miles
— W illiam Malcolm
Screen art st
Construction manager — Peter Templeton
Set construction — Rodney Cal rw
— Michael Chorney
— Anthony Lennon
— Charles Camklen
— Joanne Chaleo
— Greg Sel
— Karen Focker
— Peter Fenton
— Dennis Hurl
— Jim Townley
— Bill Dunnrage
— Heath Harris
— Paul Ganiner
— Tony W rlay
Asst editor
Sound editor
Editing assistant
Mixer
Stunts co ordinator
Still photography
Tech nical ser
Wrangler
Best boy
Runner

Unit publicist — Wendy Day
Catering — Keith Heygate
— Cecil B de Meals on Wheels
Mixed at — United Sound
Laboratory — Colorfilm
Lab rat on — Bill Gooley
Budget — $2.6 million
Length — 106 mins
Gauge — 35mm
Shooting stock — Eastmancolor
Cast Mel Gibson (Frank) Mark Lee (Archy) Bill Hunter (Parkes) Robert Grubb (Billy) David Argue (Snowy) Tim McKenna (Barney) Harold Hopkins (McCann) Bill Kerr (Uncle) Ron Graham (Wallace Hamilton) Peta Gelsey (Mary)

Synopsis A film which follows the experiences of two youths who are rallicked with the spir t of Gallipoli.

BOADGAMES

Prod company — Ghetti Films
Dist. company — GUO and Avco Embassy (U.S and World)
Producer/director — Richard Franklin
Co-producer — Antony Taylor
Scriptwriter — Everett de Roche
Based on the short story by — Richard Franklin
— Everett de Roche
Photography — Vincent Monton
Sound recordist — Paul Clark
Editor — Edward McQueen Mason
Prod designer — Jos Dowling
Composer — Brian May
Exec producer — Bernard Gaynor
Prod manager — Greg Rickelson
Location manager — Helen Liston
Transport manager — Tim McMahon
Prod secretary — Helen Watts
Prod accountant — Lee Collins
Director s assistant — Sue Parker
1st asst director — Tom Burstall
2nd asst director — James Parker
3rd asst directors — Warwick Roks.
— Billy Hearst
Continuity — Annie McLeod
Visual co ordinator — Bill Hensell
Camera operator — Louis Irving
Focus puller — Dave Perisoff
Clapper/loader — Phil Crese
Key grip — Graham Marshall
Asst grips — Greg Wallace
— Kaiel Akke man
Gaffer — Tony Holman
Boom operator — Raymond Phipps
Art director — Jos Dowding
Make up — Lois Hohenfels
Wardrobe — Agnes de Keados
Props buyer — Harry Zettel
Standby props — Nink Hepworth
Special effects — Peace Pelchien
Stunts — Hesin Harris
Carpenter — Ken Hazelwood
Set construction — John Morgan
Sound supervisor — Andrew Lindon
Boom operator — Heath Harris
Stunts co-ordinator — Grant Page
Nurse — Sister Janne Dunn
Still photography — Suzie Wild
— Jim Townley
Dog handler — Heath Harris
Mechanical — Steve Wells,
— Richard Pigon
Best boys — Colin Williams
— Daryl Benings
Runners — Dawn Mitchell,
— Jim Richards
— Glen Crawford
— Heath Harris
Catering runners — Kim Dolihan
— Duncan Campbell
Studios — Sterah Factory
Laboratory — Colorfilm
Lab liaison — Bill Gooley
Budget — $1.7 mil lon
Length — 115 mins
Gauge — 35mm
Shooting stock — Eastmancolor
Cast: Stacy Keach (Grid) Jame s-Lee Curtis (Nicki) Max on Edward (Pete) Grant Page (Sm th/ Jones) Bill Stacey (Captain Carefr i) Thirdfeus Bm ks (Abbott) Stephen Mitchema (Castello) Colin Vennao (Fred Fingall) John Murphy (Benny Bala) Robert Thompson (Sneezy Peter)

Synopsis Pet Gr d on s tle-freak from Melodurne to Perth finds out that one of his fellow travellers is a mass murderer



Partners

SAVE THE LADY

Prod company — Tasmanian Film Corporation
Dist company — Young Australia Films
Producer — Barry Pierce
Director — Lara Thuru
Scriptwriters — Yarram Grass
— John Palmer
Photography — Gert Kirchner
Sound recordist — John Schlichtholz
Editor — Mike Wellington
Art director — John Bowling
Composer — Pete McKinley
Exec producer — John Heday
Prod manager — Damien Rowat
Prod secretary — Jal Cassere
1st Asst director — Jack Zelkalns

PRODUCTION SURVEY

2nd Asst director — Ian Berwick
3rd Asst director — Gaya Arndt
Casting — Daphne C oke
Focus puller — John Jasinkowicz
Clapper/loader — Jan Dallos
Key grip — Gary Clements
Boom operator — David Crengh
Make up — Felicity Newman
Make up assistants — Margaret Fo ce
Betty Agardia
Asst editor — Megan Perrott
Mixer — Peter McKinley
Length — 90 mins
Cast: Wallis Eaton)Trotter) John Ewart (Uncle Harry) Sal Kes (MacDuff) Desmond Tester (Cothan) John Ashley (Minnis) John Ussher (Minister) Barry Angless (Col.) Frank Davidson (Capt.) Michelle Cartwright (Jn.) Kim Clifford (Cons).
Synopsis. A comedy about an old ferry an old gro ch and the youthful enthusiasm of a group of children. Will the Tidewell Commission ever be the same or can the kids throw a spanner in the works?

SWEET DREAMERS

Prod company — T C Productions
Producer — Lenny Tasker
Director — Tom Cowan
Scriptwriter — Tom Cowan,
Lesley Tasker
Based on the original idea by — Tom Cowan
Lesley Tasker
Photography — Brian Probyn
Sound recordist — Paul Schaefer
Editor — Tom Cowan
Art director — Lesley Tasker
Composer — Ralph Schneider
Sound editor — Peter Somerville
Mixer — Alastair MacFarlane
Length — 96 mins
Gauge — 16mm
Scheduled release — Aug/Sept 1981
Cast: Richard Moir (Will Dea ey) Sue Smithers (Josephine Russell) Adam Bowen (Stuart) Frank e Raymond (Landlady) Richard Tipping (Busker) Meteen Trainer (Young actress) Ghita el Wh resta
Synopsis. Two young Australians meet in London self inspired by their dreams of making films in Australia fall in love and celebrate

SHORTS

BURNING INCENSE

Director — John Tsambazis
Scriptwriter — John Tsambazis
Sound recordist — David Carpenter
Editor — John Tsambazis
Assoc producer — William Hoiland
Prod assistants — Gary Geerke
Rona Phillips
Lighting cameraman — Olev Salasoo
Laboratory — Atlab
Budget — $12 000
Length — 25 mins
Progress — ete production
Synopsis: Frag ant smoke tale of incense and timeand a wedding meal segues that she s not alone in her house.

DISTRACTIONS

Dist. company — Greg Lynch
Film Distributors
Producer/director — Roland Sims
Scriptwriters — Roland Sims
Ranhey Ansell
Based on the short story by — Ranhey Ansell
Sound recordist — Mick Fitch
Editor — Roland Sims
Cast: Ranhey Ansell (a novel) Glenn Elston (Virginia) Geoffrey (Snoopy (woman) Pauline Houston (small girl)
Synopsis. A film comedy concerning fifteen characters interrupting the concentra on their private activities inside an old house who suffering continuous distraction from one another

GREETINGS FROM WOLLONGONG

Prod company — Steel City Pictures
Dist company — Steel City Pictures
Producer — Nina Sandhrie
Director — Mary Callaghan
Scriptwriter — Mary Callaghan
Based on the original idea by — Mary Callaghan
Lonie Irving
Photography — John Whiteman
Sound record ist — Tony Stevens
Editor — Cameron Allan
Composer — Mary Callaghan
Assoc producers — Michael Callaghan
Nina Saunders
Prod manager — Maree Faulkner
Prod. Assistants — Gary Robinson,
Terry Quinn
1st asst director — Stephen e Richards
Cont nuity — Stephanie Richards
Art directors — Michael Callaghan
Mar e McMahon
Martin McMahon
Props — Linda e Samuels
Cater ng — Caterfilm
Laboratory — 30 mins
Length — 16mm
Gauge — Easimancolor
Shooting stock — Post-production
Progress — September 1981
Sched release — Cast: Dad (Tris Weller) Gina (Lorraine Fairmont) Steve (Kevin Bridges) Hickey (David Herridge)
Synopsis: A look at youth unemployment with a the context of an industrially depressed community. Ten eager enemies of four unemployed youths Dad Gina Steve and Hickey

HANPORT

Prod. company — Film Commissions of Australia
Dist. company — Hancock Prospecting Company
Producer/director — Dary Binning
Scriptwriter — Gina Hancock
Photography — Dary Binning
Bob Dagena
Sound recordist — Kendis Eve
Editor — Dary Binning
Key grip — Karel Akkerman
Gaffer — Perry Sandow
Laboratories — Film ab 7 and Colorfilm
Lab liaison — David Jukes
Length — 35 mins
Gauge — 16mm
Shooting stock — Easimancolor
Progress — In release
First released — March 30, 1981
Synopsis: An international film promoting Hancock Prospecting s interest in the new Hanlord Mitandeo iron ore complex in the north west of Western Australia

IT'S ABOUT TIME

Prod company — Film Commissions of Australia
Dist company — Film Commissions of Australia
Director — Dary Binning
Scriptwriters — Eric Rigg
Dary Binning
Photography — Daryl Binning
Roger Downing
Sound record ist — Noel Ireland
Editor — Dary Binning
Clapper/loader — Sharon Binning
Camera assistant — Royce Tomlinson
Music performed by — DeWitt Music Library
Tech adviser — Eric Rigg
Laboratories — Filmlab 7
and Cinefilm Laboratories
Lab liaison — David Jukes
Length — 21 mins
Gauge — 16mm
Shooting stock — Eastmancolor
Progress — In release
First released — May 10 1981
Synopsis. A film for the green farming community to show the benefits of contour ploughing as a means of reducing the loss and erosion caused by excessive wind. Most fumigation regimes grain pests

MEATHEADS

Prod company — Wayne Moore
Productions
Producer/director — Wayne Moore
Scriptwriter — Wayne Moore
Script editor — Moya Wood
Based on the original idea by — Wayne Moore
Photography — Ian Blank
Sound recordist — Neil e Kessel
Editor — Bob Bassett
Prod designer — Graham Blackmore
Composer — Kerie De Laat
Prod manager — Nick Keoghtow
Prod. assistant — Gordon Edlich
1st Asst director — Cathy Bell
Continuity — Judy Hamilton
Stage/Cradles — Cameron Davies
Camera assistant — Lindsay Colborne
Gaffer — Richard Chappell
Electricians — Dave Arentzen
Art director — Michelle Hobart
Make-up — Rose Frae
Set construction — James Egan
Dialogue coach — Michael Caulfield
Tech adviser — Steve Perry
Mixed at — Atlab
Lab liaison — Colorfilm
Length — $29 178
Gauge — 38 mins
Shooting stock — 16 mm
Progress — Eastmancolor
Cast: Peter Mountjoy (Daddy Cool) Ray Hinton (A Grade) Kevin McLaren (VD)



Media Man

Geoff Cartwright (Suicide) Gary Cook (Pig Pen) Grifen Backman (Moses)
Synopsis. A group of meatworkers hold a bucks party the night before the wedding. Their one Friday morning on the slaughter floor and ends that evening after a night of fun, sex and drunkenness. The ensuing mer ng is marred by the accidental death of one of the group

MEDIA MAN

Prod company — York Street Film Production
Producer — Tim Isaacson
Director — Rob Scott
Scriptwriter — Rob Scott
Based on the original idea by — David Williams
Sound record ist — Tim Isaacson
Editor — Leigh Tilson
Composer — David Williams
Prod. manager — Lynn Brown
1st Asst director — Rhett Dinny
Continuity — Leigh Tilson
Lighting cameraman — Leigh Tilson
Camera operator — David Williams
Camera assistant — Mike Welch
Key grip — Wayne Drury
Scum supervisor — Nicole Mc
Art director — Rob Davidson
Hand dresser — Vivien Dewe
Props — Nicole Mc
Asst edits — Evans Laca
Neg matching — David Williams
Musical director — Paul Wright
Still photography — Mal Phillips
Catering — Chevesx
Unlimitary — 15 mins
Length — 16mm
Gauge — Easimancolor
Shooting stock — Post production
Progress — Cast: Neil Sebastian (Nude Rude Reporter Jack) Rob Scott (Ed) Tracy Harvey (Lisa) Tim Isaacson (Jimmy) Merril Frew (Den.set Mitchell) Farnbeth (Detective Charlie Fox) Simon Thring (Constable Ted White) Christine Hardy (Sister Wan)
Synopsis: Jack Caul a struggling reporter on Kiddies Korner makes sensational head lines

A MOET ATTRACTIVE MAN — 47'80"

Prod company — A Moet Attractive Man Production
Producer — Gilles Conte
Director — Rivka Hartman
Scriptwriter — Christine Glaman
Photography — Erika Addis
Sound recordist — Pat Fiske
Editor — Denise Haslem
Lab liaison — Jeff Bruel
Composer — Craig Kitchner
Prod. manager — Jo Herstergh
Digby Onnesa
Prod accountant — Sabina Wyss
1st asst director — Kim Gillespie
2nd asst director — Anthea Dean
Continuity — Rob Gillespie
Casting — Erika Addis
Lighting cameraman — Erika Addis
Camera operator — Tanya Miles
Gaffer — Jenga Fra
Boom operator — Jeff Bruel
Art director — Jinx Dulhunty
Asst editor — Denise Haslem
Mixer — Peter Bril
Still photography — Mark Jackson
Publicity — Rivka Hartman
Gillies Conte
Catering — Susan Wetherton
Mixed at — Pa m Stokes
Laboratory — Colorfilm
Lab liaison — Bill Gosling
Budget — $50 178
Length — 47 mins
Gauge — 16 mm
Shooting stock — Eastmancolor
Progress — Pre-production
Scheduled release — November 1981
Cast: Gidget (Taylor (Darren) Dennis Miller (Mick) Anne Vesko (Vita) Jane McGregor (Judy) Heather Mitchell (Dora nine)
Synopsis: Anhedonia about a young hand some man and his relationship with a single mother of three children where the male partner doesn't contribute much to the emotional or financial well being of the relationship. It is a story of survival

P116 CONTROLLED ATMOSPHERE

Prod company — Film Communications of Australia
Producer — Daryl Binning
Photography — Dary Binning
Tech adviser — Eric Rigg
Laboratory — Filmlab 7
Lab liaison — David Jukes
Length — 15 mins
Gauge — 16mm
Shooting stock — Easimancolor
Progress — Production
Scheduled release — Late 1981
Synopsis. A film designed to show grain handling authorities the many aspects of setting up controlled atmosphere grain storages and the results of extensive testing of concept

THE PLANT

Prod. company — Australian Film Commission
Producer/director — Shaun Brown
Scriptwriter — Shaun Brown
Based on the original idea by — Shaun Brown
Photography — Shaun Brown
Nigel Morley
Script assistant — Pam Saunders
Laboratories — Film Lab and Southern Video
Budget — $2200
Length — 27 mins
Gauge — ¾" video
(transfers ed from super 8)
Shooting stock — Etachrome
Progress — Awaiting release
Scheduled release — May 1981
Cast: Mark Shears)Steve) Nige Morley (Stacy) Sue Heins)Sue) Kerry Strachan)gh (Angie) Shaun Brown (Roger) Kenneth Abbott (the gardener) Tony Nichols)the keyboard player)
Synopsis. Two maintenance men Steve and Stacy discover a marvelling plant while warming inside a drain tunnel. Unknown to them the plant sinks it the rear and re leaves back to Steve s house. A night of terror follows

ROSEMARY DOBSON

Prod company — University of Sydney Television Service
Dist. company — University of Sydney Television Service
Producer — Jason Oliveier
Photography — Chris Wking
Sound recordist — Malcolm Devenish
Prod manager — Feyie McCaffery
Length — 16 mins
Gauge — Ecolor v deotape
Shooting stock — Ecolor v deotape
Progress — In release
Synopsis: A discussion on the career of poet Rosemary Dobson

WHAT ARE WE DOING?

Prod. company — Film Communications of Australia
Dist company — Film Communications of Australia
Producer — Daryl Binning
Photography — Daryl Binning
Sound recordist — Bruce Hall
Rundel Eve
Daryl Binning
Camera assistant — Phil Rich
Make-up — Bree Young
Tech adviser — Eric Rigg
Laboratory — Filmlab 7
Lab liaison — David Jukes
Length — 27 mins
Gauge — 16mm
Shooting stock — Easimancolor
Progress — In release
First released — December 1980
Synopsis. A film to stimulate positive action towards stopping rangeland farm hygiene methods to reduce the reliance of chemicals to combat grain pests thereby minimising the biggest threat to overseas sales — reject on shipments because of chemical residues

DOCUMENTARIES

FEATURES

CORE CURRICULUM

Prod company — Electric Image
Dist. company — Curriculum Development Centre
Producer — Ian Hart
Scriptwriter — Lindsay Clarkers
Photography — David Fie d
Sound record ist — Jim Wies
Editor — Harlan Trotter
Prod designer — Ron Jobb
Prod manager — Helen Connell
1st asst director — Dee James
Script assistant — Maureen O Rearke
Length — 52 mins
Gauge — 16mm
Shooting stock — Eastmancolor
Scheduled release — May 1981
Synopsis: An exploration of the des of core curriculum to schools Not to be confused with the infamous 3Rs

MUTINY ON THE WESTERN FRONT

Prod company — Mugara Films
Dist company — Australian Film Comm ssion
Producer — Ben Mar ie
Director — Richard Dennison
Scriptwriter — Richard Dennison
based on the orig nal idea by — Richard Dennison

PRODUCTION SURVEY

Photography — David Westley
Sound recordist — Brian Morris
Editor — Michael Salson
Composer — Chris Neal
Assoc producer — Peter Andersen
Length — 60 mins
Gauge — 16mm
Progress — In release
Synopsis. The story of a war that started with patriotism and ended in mutiny

THE WOMEN AND WORK FILM

Prod company — Flashback Films
Dist. company — Flashback Films
Producers — Megan McMorrow
Jan Thorley
Margot Oliver
Directors — Megan McMorrow
Jant Thorley
Margot Oliver
Scriptwriters — Margot Oliver
Megan McMorrow
Based on the original idea by — Sue Bellamy
Dir of photography — Erika Addis
Sound recordist — Chris Hooke
Editor — Margot Nash
Prod consultant — Digby Dundas
Laboratory — Colorfilm
Lab. liaison — Margot Nash
Budget — $128,590
Length — 86 mins
Gauge — 16mm
Shooting stock — Eastmancolor
Progress — Production
Scheduled release — February 1982
Synopsis: A feature-length color and black and white compilation documentary about women's struggle for economic survival and liberation in Australia past and present

SHORTS

BACKS TO THE BLAST

Prod company — Composite Films
Producer/director — Harry Hardwell
Scriptwriter — Harry Hardwell
Photography — Gus Howard
Philip Bull
Sound recordists — Dasha Ross
Peter Barker
Live Music
Editor — Andrew Prowse
Assoc producer — Dasha Ross
Pitch accountant — A. G. Reed
Neg. matching — Colorfilm
Sound editor — Roger Harkins
Editing assistants — Liv Hawke
Cathie Ine Murphy
Mixer — Ken Gubbins
Narrator — Martin Vaughan
Still photography — Ian De Gruchy
Animation — Martin Turner
Title designer — Rita Zanchetta
Mixer at — Colorfilm
Laboratory — Colorfilm
Lab. liaison — Warren Keevers
Length — 55 mins
Gauge — 16mm
Shooting stock — Eastmancolor
Progress — Awaiting release
Scheduled release — May 1981
Cast: dish washers (health physicist) Sir Ernest Titterton (nuclear physicist)
Synopsis: A satirical documentary tracing South Australia's involvement in the nuclear industry from 1910 to the present day with emphasis on the health effects on those involved in the mining and refining of uranium and those present at the nuclear weapons tests at Maralinga

CODBEE PEOY

Prod company — Codbee Peoy
Dist. company — Sundowner Film Co
Producer — Rod Scott
Director — Leigh Tilson
Scriptwriters — Rob Scott
Leigh Tilson
Based on the original idea by — Simon Lewis
Editor — Rob Scott
Composer — Peter Mumme
Exec producer — Simon Lewis
Continuity — Chris Hardy
Script assistant — Chris Hardy
Lighting cameraman — Leigh Tilson
Camera operator — Leigh Tilson
Neg. matching — Elvira Lace
Laboratory — Cinevex
Length — 90 mins
Gauge — 16 mm
Shooting stock — Eastmancolor
Progress — Post-production
Cast: Simon Lewis Peter Rachitt Mick John and friends Machine-gun Joe Ed Rodrigues Fleming the butcher
Synopsis. Portraits of people who live in holes at Coobee Peoy

A DAY IN THE LIFE OF AUSTRALIA

Prod company — Kestrel Films (Australia)
Dist. company — Delta Films
Producers — Rick Smolan
Andy Park
Lyne Helms
Director — David Morgan
Photography — Alex McIhhee
Kevin Anderson
Terry Collyon
Hans Heidrich
George Kamenesky
David Olney
Sound recordists — Ian Jenkinson
Michael Minter
Laurie Robinson
John Rowley
Ian Ryan
Ralph Steele
David Greig
Jim George
John Richardson
Mark Rose
Jan Tournier
Assistant directors — David Greig
Mark Rose
Production assistant — Greg Stevens
Length — 50 mins
Shooting stock — Eastmancolor
Progress — Post-production
Synopsis A documentary on Australia, capturing the country and its people for a photographic book to be called *A Day in the life of Australia*

DEADLY HARVEST

Prod company — Cinevideo Australia
Dist. company — Cinevideo Australia
Producer — John McLees
Director — Chris Hooke
Photography — Chris Hooke
Sound recordist — Peter Callas
Editor — Peter Callas
Composer — Kevin Sheehan
Still photography — John Everingham
Publicity — Berry's Creative Partnership
Mixed at — Palm Studios
Laboratory — Colorfilm
Budget — $80,000
Length — 50 mins
Gauge — 16mm
Shooting stock — Eastmancolor
Progress — Post-production
Schedule release — May 1981
Synopsis. A documentary based on the harvest of opium in the Golden Triangle

OESIORIUS ORBAN

Prod company — Shoehgrove Documentary Group for the Australia Council
Dist. company — Australia Council
Producer — John Cruthers
Director — Ian Pringle
Photography — Erike Addis
Sound recordist — Jacqui Fine
Editor — Daniles Heslam
Exec. producer — Peter Campbell
Researcher — Gai Steele
Laboratory — Atlab
Length — 50 mins
Gauge — 16mm
Shooting stock — Fujicolor
Progress — In release
Scheduled release — April 1981
Synopsis: A film on the Australia Council's events series on the life of Danilo Oriben a Hungarian artist resident in Australia for 45 years

IT'B OKAY, I'M WITH THE BAND

Prod company — Mingare Films
Dist. company — Australian Film Underwriters
Producer/director — Brian Morris
Scriptwriters — Peter Andersen
Gisbert Wetstock
Based on the original idea by — Sheryl Black
Sound recordist — Rob Stalker
Editor — Henry Dangar
Composers — Michael Franks, Crossfire
Assoc. producer — Peter Andersen
Prod. manager — Ann Folland
Prod. secretary — Helen Steve
Lighting cameraman — Peter Levy
Camera assistant — Simon Smith
Asst. editor — Vicki Ambrose
Music performed by — Michael Franks, Crossfire
Sound editor — Julian Ellingworth
Mixer — Martin Benge
Narrator — Holger Brockman
Title designer — Steve Bryant
Runner — Rinh Reseh
Mixed at — Custom Video
Laboratory — Atlab
Length — 48 mins
Gauge — 16mm
In release
Synopsis The behind the-scenes story of New York singer/songwriter Michael Franks tour of Australia with the local band Crossfire

JACOB "EVERYBOOYB ALLOWED TO CBY"

Producer — Lyn Bugden
Director — Lyn Bugden
Scriptwriters — Lyn Bugden
Chris Kelly
Catherine Murphy
Based on the original idea by — Lyn Bugden
Photography — Harry Bardwell
Sound recordists — Livia Ruzic
Pete O'Dwyar
Glenda Shaw
Editor — Catherine Murphy
Composer — Ian Stehlik
Prod. manager — Cass Kelly
Prod. assistant — Lindey Dennison
Camera operator — Harry Bardwell
Neg. matching — Mahhilm Services
Music performed by — Ian Stehlik
Mixer — James Carris
Steve Dennis
Mixed at — Sculh American
Film Corporation
Laboratory — Cine Film Laboratory
Length — 46 mins
Gauge — 16 mm
Shooting stock — Eastmancolor
Progress — In release
Fist released — April 5, 1981
Media Resource Centre (Adelaide)
Synopsis: A documentation of a critical period in the lives of a small Ivey and his family

KAMPUCHEA

Prod company — Australian Freedom From Hunger Campaign
Producer — Mary Leggett
Director — Mark Stiles
Photography — Simon Smith
Sound recordist — Laurie Fitzgerald
Prod. manager — John Cruthers
Laboratory — Colorfilm
Length — 56 mins
Gauge — 16 mm
Shooting stock — Eastmancolor
Progress — Production
Scheduled release — June 1982
Synopsis The reconstruction of several amellene cr ganon projects in Kampuchea by the Australian Freedom From Hunger Campaign is examined in terms of its effectiveness as aid, and as a basis for the reconstruction of Kampuchea as a nation

THE MOBE THEY LEABN

Prod company — Australian Film Commission
Producer/director — Daryl Mitchell
Scriptwriter — Damies Jameson
Photography — Bruce Hogan
Sound recordist — Kim Pearce
Editor — Bernard Pokrywas
Prod. assistant — Kim Meade
Music performed by — Mental As Anything
Mixer — Garth Creagh
Budget — $23,000
Length — 47 mins
Gauge — 16 mm
Shooting stock — Eastmancolor
Progress — Awaiting release
Synopsis: A look at the life of a young peasantic attending a tertiary institution and his determination to act basically and not to be fully dispossessed. The documentary explores the myths and realities of the classical

PUBLIC ENEMY NO. 1

Director — David Bradbury
Scriptwriter — David Bradbury
Sound recordists — Jim Gerrand
Mark Dadelhis
Simon Dadelhis
Maarten Van Kelder
Editor — Stewart Young
Music — James Magnus
Ralph Sutherder
Lindsey Lee
Assoc. producer — Bob Connolly
Camera operators — Peter Levy
Richard Drechsler
Shelgah McCarthy
Nelis van Rhijn
Research — Mel Perkins
Rimbert Grieves
Jim Whitelaw
Gethin Creagh
Mixer — Richard Doesburgh
Narration — Bill Hunter
Length — 96 mins
Gauge — 16mm
Progress — In release
Synopsis: A documentary about Wilfred Burchett an Australian journalist noted one for his support of communism, who covered the Vietnam war from the "other side"

WAGERUP WEEKEND

Prod. company — I.F. Productions
Dist. company — Sydney Filmmakers Co-op
Producers/directors — Bryan McLellan
David Noakes
Beh Connolly
Scriptwriters — Bryan McLellan
David Noakes
David Noakes
Photography — David Noakes
Sound recordists — Terry Carden
Bryan McLaken
Chris Shaw
Editor — Bryan McLellan
Composer — Bruce Devenish
Assoc. producer — Beh Connolly
Prod. accountant — Eric Sankey
Prod. assistant — Diane Shaw
2nd unit photography — Peter Letsemma
Peter Strain
Sound editor — Le Go Ilinich
Mixer — Kim Lant
Narrator — Chris Hawkins
Animation — Graham Burford
Jim Mitchell
Title designer — George Smeaikwski
Neg. matching — Liz Rapsey
Mixed at — ABC Perth
Laboratory — Cine Film
Budget — $34,000
Length — 60 mins
Gauge — 16 mm
Shooting stock — Eastmancolor
Progress — In release
First released — April 10, 1981
Filmmakers Cinema (Sydney)
Synopsis. The film documents the events that led to the confrontation involving the public environmentalists, the Government and the Alumn um Company of Ame ica over the expansion of bauxite mining in the Darling Ranges and the building of a new alumina refinery at Wagerup in Western Australia

WOMEN WHO OECIOEO

Director — Rosanne Lovell
Sound recordist — Chris Eade
Editor — Phillipa Harvey
Prod. manager/ass stant — Jusita Sears
Lighting — Chris Eade
Camera operator — Julie Cannngham
Tech. adviser — Tim Spaulls
Progress — Production
Synopsis A video documentary on female wha doc bac to have children

YORKY BILLY

Prod. company — Australia Institute of Aboriginal Studies
Dist. company — Australian Institute of Aboriginal Studies
Producer — Australian Institute of Aboriginal Studies
Director — Kim McKenzie
Photography — Kim McKenzie
Sound recordist — Kim McKenzie
Editor — Kim McKenzie
Prod. secretary — Michele Day
Mixer — Peter Fenton
Mixed at — United Sound
Laboratory — KG Colorfilm
Length — 76 mins
Gauge — 16mm
Progress — In release
Schedu ec release — March 1981
Synopsis A short documentary on the life of Yorky Billy the son of an Aboriginal woman and a Yorkshire man. Yorky spent all his life in the Northern Territory bush and on the fringes of white society and the film he tells of his professional outback shooter days hunter and gentle prospector

AUSTRALIAN FILM COMMISSION

PROJECT DEVELOPMENT BRANCH

Projects approved at the Australian Film Commission meeting on February 23, 1981:

Script and Production Development Investment

Ross Gibson and Sue Bellamy funding for the feature **Norman** — $6000

Rod Simpson Productions 3rd draft funding for the feature **Banjoy** — $12,950

Sharmill Films (Noreen Miller) 3rd draft funding for the feature **The Perfect Family Man** — $12,000

Dave Merrinsey funding to develop 13 2nd draft scripts for the children's television series **Campfire Tales** — $7500

Voyager Films (Rod Eddy) 1st draft funding for the feature **The Whispering** — $14,000

Hellmond Productions (Cecil Holmes Frank Gardner) revised 1st draft funding for the feature **Call me by my Proper Name** — $12,950

Veronica Sweeney 2nd draft funding for the feature **Somewhere in the Night** — $5500

Oddies Films (Eleanor Whitcombe/Jean Lang) funding to develop extended treatment for the feature **Bs sy Bates** — $20,700

John Seales 3rd draft funding for the feature **The Happy Prisoner** — $9975

Noe ash ison funding to develop extended treatment for the feature **The Survivor** — $1350

Andrew Film Productions (Philip Adams, Ben Lewin) funding to develop final draft for the feature **The Dinners Boys** — $95,000

Pyjm Pictures 1st draft funding for the feature **The Sweet Innocence of Clarissa Dee** — $6250

Leon Saunders 2nd drafting for the feature Adventures of **Bobby Phipps and the Bandicoot Creek Fire Brigade** — $7300

Jeff Nicholas (Anne Jolliffe) funding to develop storyboard and concept tape for the feature **Mrs Cosmos** — $13,500

Rabinbow Productions (Chris Reardie, Pat Cranfield) 2nd draft funding for the feature **Holiday** — $21,100

Wright Productions (Mike Williams/Frank Gardner) 2nd draft funding for the feature **Cyphyx** — $30,000

Project Branch Package Development Investment

Yoram Gross Film Studios package investment in development of four features — $34,720

Samson Productions (Tom Jeffrey) additional package investment towards **Out of the Dreamtime** — $10,389

Project Branch Production Investment

JNF Films (James Ovens) conditional approval (maximum investing story to even ment and pay) for the feature **Bengal Juliet and the Magic of Paul 100 Francesco** — $200,000

Reload Film Group (Eric Oldfield) conditional approval for the television documentary **Hen Medal — Sians of Intermediate Space** — $50,632.

AAV-Australia Productions (Jill Robb) conditional approval (includes previous script development funding) for the television documentary **Hen Medal — Pleas of Intermediate Space** — $30,000

Project Branch Loans

Drive ait Entertainment Corporation (Brian Rosen, Merrie Murphy) additional project loan for the feature **Doctors and Nurses** — $60,000

Serene Film Group (Eric Oldfield) bridging loan for the television documentary **Hen Medal — Pleas of Intermediate Space** — $30,000

PROJECT DEVELOPMENT BRANCH

Projects approved at the AFC meeting on March 30 1981:

Script and Production Development Investment

Brian Syme Cara Duane 3rd level script development and pre production funding for the television series **Australian Origin Archives** — $11,500

Graeme Clifford 2nd draft script development funding for the feature **Burke and Wills** — $15,000

Antipodean Films (Michael The child) 2nd draft funding for the feature **Indian Perfide** — $8000

NEW SOUTH WALES FILM CORPORATION

DEPARTMENT OF INDUSTRIAL DEVELOPMENT AND DECENTRALISATION TRADE PROMOTION

Producer — Peter Dimond
Scriptwriter — David Barrow
Length — 15 min
Gauge — 16mm
Progress — Pre-production
Synopsis A film which identifies New South Wales as Australia's principal economic unit

GET UP — STAND UP

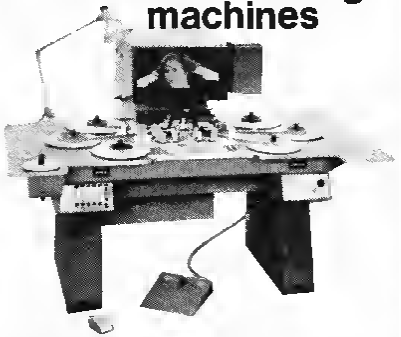
Prod company — Jatz Productions
Producers — Julia Overton
Tom Zubrycki
Director — Tom Zubrycki
Photography — Peter Cavedoni
Exec producer — Peter Dimond
Length — 6 min
Gauge — 16mm
Shooting stock — Eastmancolor
Progress — Production
Synopsis. A short dramatised film for use with high school children (aged 12-13 years) as part of an anti smoking campaign

HERE AND NOW

Prod company — Jatz Product ons
Producer — Julia Overton

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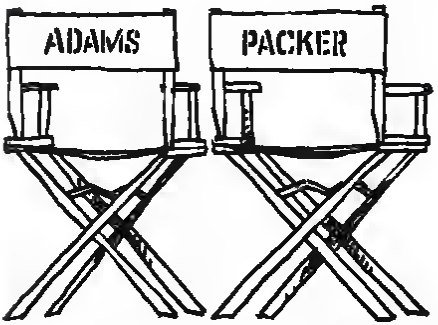
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PRODUCTION SURVEY

Director Tom Zbrzycki
Photography Fabio Cavadini
Exec producer Peter Dimond
Length 11 min
Gauge 16mm
Shooting stock Eastmancolor
Progress Pre-edition
Synopsis: Part of the anti-smoking campaign to be aimed at high school children (age 12-13 years). The film illustrates how adolescents (aged under 16-17 years) can present assertive attitudes and images about smoking and health.

WORK CO-OPERATIVES COMMUNITY EDUCATION PROGRAMME

Scriptwriter Pat Stakenborg
Exec producer Peter Dimond
Length 15 min
Gauge Video-tape
Progress Pre-production
Synopsis: An information film on the functions of the work co-operatives program in New South Wales

VICTORIAN FILM CORPORATION

ALCOHOLISM

Prod company Victorian Film Corporation
Exec producer Kent Chadwick
Adviser Dr Jan Fraser
Length 20 mins
Gauge 16mm
Production Pre-production
Synopsis. A film about early detection of alcohol abuse. Produced for the Health Commission

AWARD SCHEMS

Prod company Victorian Film Corporation
Scriptwriter John Sullivan
Exec producer Kent Chadwick
Length 17 mins
Gauge 16mm
Progress Pre-production
Scheduled release April 1981
Synopsis The Duke of Edinburgh Award Scheme. Made for the Department of Youth Sport and Recreation

CRIME DETECTION

Prod company Victorian Film Corporation
Scriptwriter Lyn Ogilvy
Exec producer Kent Chadwick
Length 25 mins
Gauge 16mm
Progress Production
Synopsis A training film of techniques of crime detection for the Victoria Police

DRAMA

Prod company Victorian Film Corporation
Exec producer Kent Chadwick
Length 20 mins
Gauge 16mm
Progress Pre-production
Synopsis A film on the teaching of drama techniques. Produced for the Education Department.

KEW COTTAGES

Prod companies Victorian Film Corporation and The Moving Picture Company
Director Ivan Hutton
Scriptwriter Wendy Jackson
Photography Alan Cole
Sound recordist John Rowley
Editor David Pullinger
Exec producer Kent Chadwick
Camera assistant Murray Ward
Graphic artist/animator Ray Strang
Neg. matching VFL
Length 17 mins
Gauge 16mm
Shooting stock Eastmancolor
Progress Post-production
Synopsis A documentary about therapy for handicapped children set in Kew Cottages Children's Centre, Melbourne. Made for the Health Commission

MELBOURNE

Prod companies Victorian Film Corporation and Cambridge Film Productions
Director John Dixon
Scriptwriters Kent Chadwick, John Dixon
Photography K. Wiegstell, M. Hayward
Sound recordist G. Wilkins
Editor D. Mauer

Exec producer Kent Chadwick
Camera assistant C. Caine
Neg. matching Warwick Driscoll
Laboratory Atlas
Length 20 mins
Gauge 35mm
Shooting stock Eastmancolor
Progress Production
Scheduled release 1981
Synopsis. A promotional documentary about Melbourne for international release. Made for the Melbourne Tourism Authority and the Victorian Government Tourist Authority

STREET KIDS

Prod company Victorian Film Corporation
Dist company Victorian Film Corporation
Scriptwriters Adrian Tame, Kent Chadwick
Exec producer Kent Chadwick
Length 48 mins
Gauge 16mm
Shooting stock Eastmancolor
Progress Pre-production
Scheduled release 1981
Synopsis. A feature documentary on the urban street life of homeless children

THROUGH THE EYES OF A CHILD

Prod companies Ukiyo Film Productions and the Victorian Film Corporation
Dist company Victorian Film Corporation
Director Dan McLennan
Scriptwriter Terry McMahon
Photography Peter Fraser
Sound recordist Lloyd Carrick
Editor Peter Fratkin
Exec producer Kent Chadwick
Prod. supervisor Sonia Kellam
Camera assistant Phil Cross
Length 24 mins
Gauge 16mm
Shooting stock Eastmancolor
Progress Awaiting release
Synopsis. A look at the world of languages and their significance in new migrant communities as seen through the eyes of children. Made for the Department of Immigration and Ethnic Affairs.

THE UNSUBSCRIBING CONSUMER

Prod company Victorian Film Corporation
Dist company Victorian Film Corporation
Director Peter Green
Scriptwriter Peter Green
Exec producer Kent Chadwick
Length 10 mins
Gauge 16mm
Shooting stock Eastmancolor
Progress Production
Synopsis An animated film on the pitfalls of the marketplace. Made for the Department of Consumer Affairs

WESTERNPORT CATCHMENT AREA

Prod companies Victorian Film Corporation and the ABC
Dist company Victorian Film Corporation
Director Harris Smart
Scriptwriter Harris Smart
Exec producer Kent Chadwick
Length 3 x 30 mins
Gauge 16mm
Shooting stock Eastmancolor
Progress Post-production
Synopsis A series of three documentaries on the effects of human pollution on a new community. To be produced by the Victorian Film Corporation and the Australian Broadcasting Commission for the Department of the Premier

YOU SHOULD HAVE SEEN HERE YESTERDAY
(Previously titled Forgotten Waters)

Prod company Victorian Film Corporation and the Film House
Director Gordon Glass
Scriptwriter Russell Porter
Photography Ellery Ryan
Sound recordist Ian Wilson
Editor Graeme Frostan
Exec producer Kent Chadwick
Camera assistant James Grant
Neg. matching Victorian Neg Cutting Services
Sound mixer David Harrison
Laboratory VFL
Length 20 mins
Gauge 16mm
Shooting stock Eastmancolor
Progress In release
Synopsis. A documentary on the native fishing resources of Victoria's environs and the need to conserve them. Produced for the Ministry for Conservation (Fisheries and Wildlife Division)

AVRB FILM UNIT

CELEBRATIONS

Prod company The Film Unit
Dist company Audio Visual Resources Branch
Education Department of Victoria
Producer/director Ivan Gaal
Scriptwriters Clare Webb, Ivan Gaal
Sound recordists David Hughes, Ian Jenkins
Editor Ivan Gaal
Exec producer Ross R. Campbell
Prod manager Rob McCadden
Lighting cameramen Wilhem Kerr, William Kerr
Camera operator William Kerr
Gaffer Geoff Cole
Laboratory VFL
Length 22 mins
Gauge 16mm
Shooting stock Eastmancolor
Progress Production
Scheduled release June 1981
Synopsis. A comparative overview of significant events celebrated in Australia's multicultural society

LIKE TWO MOUNTAINEERS

Prod company AVRB Film Unit
Dist company Audio Visual Resources Branch
Education Department
Producer/s assistant Gerry Pritchhoff
Research Gabrielle Sachse-Louise Jonas
Photography Ivan Gaal, Robert Francis
Sound recordist Dave Hughes
Boom/grip assistant Gerry Pritchhoff
Camera assistants John Sullivan, Rob McCadden
Graphics Alexander Mitsky, Des Sanyan
Length 13 mins
Gauge 16mm
Shooting stock Eastmancolor
Progress Pre-release
Synopsis. The first film made by a two-part examination at Coburn

OUR FRAGILE COAST

Prod company AVRB Film Unit
Dist company Audio-Visual Resources Branch
Education Department
Producer/director David Hughes
Scriptwriter Maree Teychenne
Photography Kevin McCadden
Sound recordist Sandie Boyle-Anderson
Editor David Hughes
Composer Richard Zelanski
Exec producer Ross R. Campbell
Prod assistant Louise Jones
2nd unit photography Ron McCadden, Ivan Gaal, William Kerr, Peter Main
Neg matching Richard Zelanski
Music performed by Richard Zelanski
Narrator Peter Curtain
Animation Stephen Fearon
Tech advisers Rob Berry, Gary Fairlead, Bernie Jones
Mixed at VFL
Laboratory VFL
Length 23 min
Gauge 16mm
Shooting stock Eastmancolor
Progress In release
Synopsis A film which examines the two possesses of seas on and deposition along the Victorian coast. Filmed at Port Campbell, Lakes Entrance and Port Phillip Bay, the film is designed for the Year 11 Action Topic of the new Year 12 Geography courses

A ZOO IN THE TREES

Prod company AVRB Film Unit
Dist company Audio Visual Resources Branch
Education Department
Producer Rob McCadden
Director Louise Jones
Scriptwriters Maree Teychenne, Louise Jones
Photography Ivan Gaal, Peter Few
Sound recordist David Hughes
Editor Louise Jones
Exec producer Ross R. Campbell
Cleggett caster Ray Pallotta
Camera assistant Rob McCadden
Neg. matching The Neg Room
Sound editor Louise Jones
Mixer Wally Shaw
Title designer Alex Mitsky
Tech advisers David Langdon
choral arranger Melbourne Zoo
Gaye Hamilton
deputy chief education officer

Mc adrienne Zoo
Neil Morley curator
Sir Colin Mackenzie
Fenna Park Healesville.
Kevin Mason
ees or animal keeper
Sir Colin Mackenzie
Fenna Park Healesville

Mixed at Victorian Film Laboratories
Laboratory Victorian Film Laboratories
Length 25 mins
Gauge 16mm
Shooting stock Eastmancolor neg 7247
Progress Production
Scheduled release July 1981
Synopsis Intimate observations of arboreal animals their feeding, grooming and caring for their young with emphasis on their adaptations to the trees they inhabit

AUSTRALIAN FILM AND TELEVISION SCHOOL

THE ANIMATION GAME

Prod company Australian Film and Television School
Producer Erin Halliday
Director David Johnson
Scriptwriter David Johnson
Photography John Winbolt
Sound recordist Bill Pitt
Editor Ted Otten
Prod assistant Nancy Wahlquist
Camera assistant Steve Newman, Tim Segelin
Animation David Johnson
Animation assistant Pearl Parks
Gaffer Ray Parish
Laboratory Cinelab
Length 15 mins
Gauge 16mm
Progress Post-production
Voices Katrina Foster, Lance Curtis, Geoff Kelson, Chris Nicholson
Cast Geoff Ivey Rush, Davie Johnson
Synopsis I laugh — and learn about animation

THE ART OF MAKE-UP

Producer Eric Halliday
Director Nige Abbott
Scriptwriter Nige Abbott
Prod assistant Nancy Wahlquist
Progress Pre-production
Synopsis An instructional film which illustrates the uses of make-up in filmmaking

EXPOSURE FACTORS

Producer Irma Whitford
Scriptwriter Stewart Fell
Photography Brian Probyn
Sound recordist Mark Lovell
Editor Sue Brennan
Prod assistants Robert Trendall, Nancy Wahlquist
Camera operators Tom Cowan, Bill Constable, Steve Newman
Camera assistant Jason Holland, Con Slack
Presenter Stewart Fell
Length 35 mins
Gauge 16mm
Progress Post-production
Synopsis. A teaching film explaining exposure factors

GRAMMAR OF TELEVISION DIRECTION

Producer Eric Halliday
Director Aaron Fowler
Scriptwriter Aaron Fowler
Sound recordist Robert Jadwin
Prod ass stant Christine Mortlock
Camera operator Ken Wesson, George Petrykowski, Gary Ashcroft, John Saunders, David Brogden
Technical director David Brogden
Length 35 mins
Gauge 1 videotape
Progress In release
Synopsis. An introduction to the basics of television direction

MOUNTING A TELEVISION OUTSIDE BROADCAST

Producer Erin Halliday
Director Keith Watson
Scriptwriters Keith Watson, Anne Stone
Sound recordist Robert Jadwin
Prod assistant Nancy Wahlquist
Camera operator Keith Watson
Technical director David Brogden
Narrator Pam Griffith
Length 35 mins

Gauge 1 videotape
Progress Post-production
Synopsis A teaching film designed to show the preparation and transmission of a television outside broadcast.

NED KELLY

Producer Eric Halliday
Scriptwriter Ina Bertrand
Gauge 1 videotape
Progress Pre-production
Synopsis A study of the Ned Kelly films from 1908 to 1973

PICTURES AND WORDS

Prod company Australian Film and Television School
Producer Erin Halliday
Director Anton Sowter
Scriptwriter Anne Stone
Photography Peter Levy
Sound recordist Paul Schneider
Editor Wayne Le Chêne
Prod assistant Nancy Wahlquist
Camera assistant Robert Trendall
Gaffer Ray Parish
Laboratory Colorfilm
Length 25 mins
Gauge 16mm
Shooting stock Eastmancolor
Progress Post-production
Cast Anne Stone (Presenter), Ken Goodlet (Narrator)
Synopsis. A film which examines the relationship of emotion in visuals and the techniques of editing documentary narration

POST-SYNCHING TECHNIQUES

Prod company Australian Film and Television School
Producer Erin Halliday
Director Guy Coote
Scriptwriters Sara Bennett, Kate Thompson
Prod assistant Nancy Wahlquist
Progress Pre-production
Synopsis: A film aimed to explain techniques of post synching and dialogue replacement in film production

RADIO — THE PRODUCTION STUDIO

Producer Eric Halliday
Director Ron Anderson
Scriptwriter John Simmons
Sound recordist Robert Jadwin
Assistant director Chris Nicholson
Camera operator Keith Watson
Technician/teacher John Saunders
Length 16 mins
Gauge ¾ videotape
Progress In release
Synopsis. A basic introduction to the role and function of a production studio within a radio station

THE ROLE OF CONTINUITY IN FILMMAKING

Producer Erin Halliday
Scriptwriter Caroline Stanton
Presenter Caroline Stanton
Gauge 16mm
Progress Pre-production
Synopsis An explanation of the importance of continuity in the filmmaking process.

VISUAL LANGUAGE SERIES — EDITING

Prod company Australian Film and Television School
Producer Eric Halliday
Director Peter Thompson
Scriptwriter Peter Thompson
Photography Brian Probyn
Sound recordist Noe Quinn
Prod assistant Nancy Wahlquist
Camera operator Steve Newman
Camera assistants Con Slack, Jason Holland, Terry Vogt
Key grip Tony Mandile
Stunts Max Aspin, David Brooks, Dale Aspin
Laboratory Colorfilm
Length 10 mins
Gauge 16mm
Progress In release
Cast Dave Brooks, Virginia Radonna
Synopsis Part eight in the Lessons of Visual Language series distributed by the Australian Film and Television School

VISUAL LANGUAGE SERIES — RHYTHM

Producer Eric Halliday
Director Peter Thompson
Scriptwriter Peter Thompson
Prod assistant Nancy Wahlquist
Progress Pre-production
Synopsis A film demonstrating rhythm in filmmaking ★

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Film Reviews

Flash Gordon

Jim Shembray

From the point of view of an avid **Star Wars** fan (having seen **Star Wars** and **The Empire Strikes Back** five and seven times respectively), Dino de Laurentiis' production of **Flash Gordon**, based on the old comic-strip hero, is the most significant and refreshing film of the space genre to have been released since **Star Wars**.

It is ironical that, in preserving many of the traditional elements in the original adventures, Mike Hodges' **Flash Gordon** readily distinguishes itself from the mire of most other exploitation projects, such as the **Battlestar Galactica** series, the ill-fated **Star Trek**, Walt Disney's **Black Hole**, **Battle Beyond the Stars**, **The Humanoid** and numerous other smaller productions.

The character stereotypes of brave young hero, damsel in distress and evil ruler that were set, or rather re-set in **Star Wars** have all been copied and imitated with embarrassing results in many of the productions that tried to cash in on the **Star Wars** cult. However, in **Flash Gordon** the evil Ming the Merciless (Max von Sydow), the usually helpless Dale Arden (Melody Anderson) and, of course, the dashing young Flash Gordon (Sam J. Jones) all smack with the refreshing vitality and gusto in their performances of being the true original characters of the traditional space/adventure/rescue situation.

De Laurentiis wisely channelled the technical energies of his $20 million production away from the usual special effects cliches which, up until **Flash Gordon**, seemed essential for the success of any production set in outer space. Indeed, in Glen A. Larson's television production of the Buck Rogers series, also based on an old comic-strip character, only the main characters and a few of their mannerisms survived the modern-day revision. Their cigar-shaped rockets, bubble cockpits, cloud-lined atmospheres, costumes and helmets were all revamped so that the rockets were fast, smooth and streamlined, the sky filled with stars and their flight gear made to look as functional as possible.

De Laurentiis' defiance of these technical cliches, by adhering to the traditional environment and hardware of the comic-strip, is one of the most enjoyable — and admirable — qualities of the film.

As Flash, Dale and Dr Zarkov (Chaim Topol) take off from earth and head into space, the audience is faced with the realization that the star-filled skies it is accustomed to in most space films are absent here. Instead, the rocket spins into a swirling vortex of Technicolor clouds, and the rest of the film has beautiful, flowing mists moving in proper perspective to each other, drifting about impressively in the space where stars are normally present.



*Prince Barin (Timothy Dalton) and Flash (Sam J. Jones) fight to the death in the city of the Hawkmen. Michael Hodges' **Flash Gordon***



*The Nazi-like villains, Ming the Merciless (Max von Sydow) and Klytus (Peter Wyngarde) **Flash Gordon***

The gaudy, deliberately extravagant costumes and sets in **Flash Gordon** are a marked and welcome contrast to the button-ed panels, sizzling electric sound stages and functional costumes and battledress of **Star Wars** and **Empire**. George Lucas' desire to create a credible, detailed, used backdrop for the adventures of his main characters works almost too successfully in both his space epics. Indeed, his sets are so detailed and blend so well into the background that one requires many viewings to overcome the initial impact of the productions' logistics and properly appreciate the fine work that remains mostly in the background.

The same idea of functional, used backdrops and costumes was taken to extremes in Ridley Scott's **Alien**, which was set upon a decrepit space refinery. In **Flash Gordon**, the sets and costumes are brightly colored, making them striking and impressive.

The design and appearance of the Gordian "war rockets", as they are called in the film, were kept in accordance to the strip and the old cinema serial. They are a far cry from the sleek, high-speed vessels Lucas has zooming into hyperspace or filling the screen with their massive bulk and intricate detail.

In fact, the director of photography for **Flash Gordon**, Gilbert Taylor, who also worked in that capacity on **Star Wars**, indulges in several excellent shots of the war rockets that send-up

those mediocre expectations and clichés. In one shot the camera slowly arcs around the side and rear of a war rocket until it fills the screen, while in another he shows a war rocket lumber off impressively to the right side of the frame accompanied by the directional shift in sound of its roaring engines.

The most admirable, and consequently the most enjoyable quality about **Flash Gordon** is the burlesque treatment of the classic "human qualities triumph over evil" theme by screenwriter Lorenzo Semple jun. Semple not only encapsulates the ancient theme within the scope of one film but delivers it with sharp modern witticisms and satire. He maintains the story at two levels allowing the basic action of the film to move quickly on one while indulging in a shower of satirical situations and one-liners on the other.

The quality and strength of the human character is humorously conveyed in several overstated scenes. While Dale is waiting for Ming in his bedchambers, his beautiful daughter Aura (Ornella Muti) asks why she doesn't run away. She replies in a deliberately overexpressive tone of human dignity. "Because I gave him my word I would stay. That's one of the things that make us [humans] so much better than you."

In the fight between Flash and Barin (Timothy Dalton), Vultan (Brian Blessed), the leader of the hawkmen, sees Flash offer the dangling Barin his hand to save him from falling to his death. Vultan is perplexed. "What's he doing?" Dr Zarkov replies in an exultant tone of pride, "That's humanity!"

As Dale and Zarkov escape from Ming's kingdom, Dale asks how the doctor survived the "memory drain" process. His triumphant, adrenalin-pumped reply is "I started reciting Shakespeare. Einstein's theory, anything I could think of, even an old Beatles song. They can't destroy the human spirit!"

The evil essence in Ming and his subalterns is emphasized in an equally contrived and satirical manner by constant allusions to the Nazi party. While Dr Zarkov's life flashes in reverse across the screen, Ming notices a segment which showed Zarkov's involvement with the Nazis during the war. He comments, "Hmm . . . he showed promise."

The cry from Ming's royal subjects of "Hail Ming" distinctly changes to "Heil Ming" towards the end of the film, and his officers have Nazi type postures. In one shot, with the camera taking a full view of a flight of stairs from the bottom, a contingent of Ming's officers half goose-step in unison down the stairs and over the camera. It is also noticeable that the squat face masks of Ming's sword-wielding guards are reminiscent of the skull-head insignia on the caps of the Nazi SS.

When Aura is being tortured by Klytus (Peter Wyngarde) for collaborating with Flash, she screams, "Damn you Klytus. You and your whole damned secret police." With all the other Nazi allusions, the "secret police" is intended to be analogous to the notorious Gestapo.

The light-hearted lampooning and succinct treatment of the classic theme reflects strongly and critically on the more serious attempts to deal with the theme in other major space films.

The heavy-handed treatment in **Star Trek — The Motion Picture** made that film an embarrassing viewing experience as it dwelled on some of the worst dialogue and ideas in recent years. Coupled with the miles of footage of unimpressive special effects probably accounts for its overall disappointment at the box-office.

The projected nine-part series of Lucas' Star Wars saga basically deals with the same theme of good winning over evil. Considering the treatment of the theme in **Flash Gordon**, the elaborate concept of the "force" and its philosophies appear over-developed and taken too seriously. The producer's liberal access to the world's most advanced special effects team seems to be the only true foundation for the anticipated length of the series, which is expected to be completed around the turn of the century.

Certainly, **Empire**'s huge success and acclaim was due to its showcase of special effects being more complex and exciting than its predecessor's, and not for the continuity of its storyline. Indeed, the success of the next instalment, **Revenge of the Jedi**, will depend on its array of effects being even more complex and exciting than those in **Empire**, rather than the development of its characters and story.

The opening credits to **Flash Gordon** have the rare quality of playing a fundamental role in establishing the film's main character and overall mood.

Synchronized to the throbbing title song, performed by Queen, stills of the comic strip are flashed quickly on to the screen to familiarize the audience with who and what the Flash Gordon in the film is based on. This compelling introduction, along with the lyrics of the title song (which recurs during the film at the appropriate moments of impending rescue and heroics by Flash) summarizes Flash's character and the spirit of the film as clearly and simply as in the best scene near the end.

After Flash has saved the earth and freed the galaxy of Ming the Merciless (for the time being, of course) a small floating robot approaches Flash. We see our hero through the fish-eye lens vision of the robot as it announces, "Hail Flash Gordon, you have saved your earth." Flash promptly drops his sword and, in a gesture of heroic gung-ho, all-for-fun triumph, lunges at the audience. The shot freezes with Flash in the pose of victory.

Flash Gordon Directed by Mike Hodges. Producer Dino de Laurentiis. Executive producer Bernard Williams. Screenplay Lorenzo Semple jun. Adaptation Michael Allin. Director of photography Gilbert Taylor. Editor Malcolm Cooke. Music Queen. Production designer Danilo Donati. Sound editor Jonathan Bates. Cast Sam J. Jones (Flash) Melody Anderson (Dale) Ornella Muti (Aura) Max von Sydow (Ming) Topol (Zarkov) Timothy Dalton (Barin) Brian Blessed (Vultan) Peter Wyngarde (Klytus) Mariangela Melato (Kala) John Osborne (Priest) Richard O'Brien (Fico) Production company Famous Film Productions Distributor Roadshow. 35mm. 115 min. Britain. 1981.



Flash is prepared for execution in Ming's palace ***Flash Gordon***

Public Enemy Number One

Keith Connolly

At first glance, David Bradbury's 50-minute documentary about Wilfred Burchett has much in common with his other, longer film **Fronthae**, the Oscar-nominated documentary on newsreel photographer Neil Davis. Certainly, both are about determined and unorthodox Australians who risked death to report major wars.

Bradbury's methods are similar, too, in that he integrates present-day interviews with much film shot "in the field". But the differences are far greater — and not only because most of the superb footage in **Frontline** is Davis'.

There is also the equally obvious disparity between the veteran left-wing reporter of many other conflicts and a much younger photographer whose experience was confined to Vietnam.

Most importantly, however, is the fact that **Frontline** (in spite of Davis' non-committal attitude) has a consistent anti-war theme, while the Burchett film is far more detached. That is understandable, given the nature, breadth and complexity of issues raised in tracing Burchett's career — and Bradbury picks his way through them a mite gingerly.

Granted, he approaches his much-vilified protagonist with what one must accept as a genuine attempt at even-handedness — which is a bit like applying Marquess of Queensberry rules to a cockfight.

Burchett, filmed last year in Paris, Vietnam and Kampuchea, looks back with remarkably little rancor at the treatment he has received from many of his countrymen. (One can't help wondering what those unaware of the hysteria of the 1950s Cold War era will make of some of it.)

There won't be much doubt, however, about the significance of events the film shows — Burchett devoting his life to observing, describing and interpreting. His experiences range from Hitler's Germany to the horrors of Kampuchea, the ludicrous "public enemy number one" tag being picked up because he chose to report "from the other side" of the Cold War and its hotter manifestations.

From the time he went to Eastern Europe in the late 1940s as a freelance correspondent (the film's commentary accuses him of "remaining silent" about the Stalinist purges), Burchett was regarded, in Australia particularly, as a communist propagandist. In the depths of our nasty little McCarthyite period, that was enough to place him beyond the pale. When while reporting the Korean War from behind the communist lines he interviewed Australian prisoners-of-war, Burchett was denounced as a traitor.

To this day, he occupies a high place on the totem pole of right-wing demonology. (It is worth noting in this context, that although his writings are invariably sympathetic to communist and left-wing causes, Burchett has always stoutly denied that he is a communist.)

Born in Gippsland in 1911, Burchett had humped his bluey during the Depression and, after educating him-



Peter Levy films Wilfred Burchett interviewing Prince Sihanouk's cousin David Bradbury's ***Public Enemy Number One***

self in several languages, became a tourist guide in pre-war Europe. When World War 2 came, he travelled to Nationalist China as a freelance journalist and was hired as a war correspondent by Lord Beaverbrook's mass-circulation Fleet Street paper, *The Daily Express*. At the end of the war, Burchett achieved international recognition with a scoop that was to deeply affect his outlook and life. He was the first Western journalist to see the devastation of Hiroshima after the bombing.

His report, splashed in the *Daily Express* under the heading "The Atomic Plague" and syndicated around the world, began, "I write this as a warning to the world." He has been writing in a similarly didactic vein ever since.

One of the most effective passages in **Public Enemy Number One** combines shots of Burchett on a modern Japanese train recalling his 1945 rail journey to Hiroshima, crammed for 22 hours in a compartment full of resentful, sword-wielding Japanese officers. Bradbury strikingly juxtaposes flashback clips of Hiroshima 1945 and Burchett's description ("I felt their hatred"). These scenes and Burchett's spare monologue, are no less harrowing for their familiarity.

After covering occupied Germany and Central Europe, Burchett returned briefly to Australia to support the communist-backed international campaign against the atom bomb. He found himself banned from public halls. (It was virtually impossible in those years to hire a hall for any meeting regarded as "subversive".)

Thus did Burchett begin his term as a "public enemy", a verdict confirmed in many eyes by the Korean POW affair and a subsequent sojourn with the Viet Cong.

Bradbury enwraps the film in Indo-China motifs, opening with clips of Burchett being welcomed effusively by the Viet Cong and closing on a shot of him taken last year soon after he had survived a Khmer Rouge ambush.

In between are scenes of Burchett in present-day Hanoi, recalling his friendship with Ho Chi Minh (intercut with footage of Ho greeting him). There are also shots of Burchett re-exploring the legendary Viet Cong tunnels of South Vietnam (also given the "then and now" treatment).

Here Burchett's espousal of the side he supported ("They seemed like the real nationalists to me.") is more lucid than most of the judgments he delivers throughout the film.

There is a good deal of polemic but precious little ideology, in the course of these statements. **Public Enemy Number One** gives the impression that Burchett's interest in what he regards as the world's progressive forces is more emotional than ideological. This is hardly what one expects of the man so often denounced as a skilful communist propagandist.

Burchett reaffirms for Bradbury's camera what he has always insisted to be the case that while he may adopt the same attitudes as communists, he has never been a member of any political party, because party discipline is "too limiting" for conscientious journalism.

Burchett emerges from this film as an earnest, if selective, supporter of "the underdog", from the Jews he once helped flee Nazism to the beleaguered Kampucheans he now champions against the Khmer Rouge and China.

His attitude to present-day Indo-China is that of a distressed idealist:

"When the Vietnam War ended I presumed that dossier was closed. I never dreamt anything like *this* would blow up ["this" being the Pol Pot regime's atrocities, the Vietnamese invasion of Kampuchea and the China-Vietnam conflict]. How could they, the Khmer Rouge, degenerate like that ... I'm still mystified."

Bradbury makes telling use of footage obtained when Burchett and the three-man film crew were bush-whacked by Khmer Rouge guerrillas on a road only 75 km north-west of Phnom Penh (their driver was seriously wounded). After a shocked Burchett describes the attack, he is seen listening rather forlornly to a radio bulletin. While this may not convey a wholly valid impression — Burchett has been through too much to be as rattled as the fragment suggests — it does serve as an apt visual code for the disarray he has been describing.

In one sense, Bradbury's method is not unlike Burchett's: he sketches a vivid, and largely accurate, impression of what he chooses to see. **Public Enemy Number One** doesn't probe its deceptively uncomplicated subject much. One would like to know more, for instance, about his motivations. If Burchett didn't provide enough footage in that area (though he seems to have talked freely enough) he has many intimates, some of them journalist colleagues, who would have offered valuable insights.

The film's other signal deficiency is a failure to examine the extraordinary intensity of feeling against Burchett in some quarters of Australia, something that has always seemed to me to be utterly out of proportion to his "sins".

One catches a glimpse of it in a flash back of his return to Australia in 1970, when he is met by a howling demonstration and abusive questioning at a press conference. These vocal enemies obviously share the views of some people in high places. The stubborn refusal of successive Liberal governments to replace the Australian passport stolen from Burchett in 1953 became downright childish (his passport wasn't restored until Labor won office in 1972).

Burchett made his first, passport-less visit to Australia in almost 20 years when a weekly newspaper chartered a light plane to fly him in from Noumea (international airlines having refused to do so). Later, he came back to launch a disastrous, unsuccessful libel action which saddled him with $75,000 costs, a sum Burchett says he cannot and will not pay. (Thus once again he has become an exile.)

The libel suit was against a Democratic Labor Party magazine which quoted allegations made in the Senate (based on a Soviet defector's statements to a U.S. Congressional Committee) that Burchett had sought to become a KGB agent.

During this remarkable case which ran for eight days, familiar charges were heaped on Burchett who virtually found himself defendant instead of plaintiff. He recalls that chastening experience too, with relative equanimity.

After assembling so much evidence of the passions Burchett is capable of arousing, Bradbury appears to have over-reacted in the direction of an excessively cool approach. Unfortunately, engage characters like Burchett don't really lend themselves to even-handedness. In his desire to remain detached, Bradbury often succeeds in being merely bland.

Public Enemy Number One. Directed by David Bradbury. Associate producer: Bob Connolly. Screenplay: David Bradbury. Camera operators: Peter Levy, Richard Drechsler, Shalnah Mc Carthy, Niels van t'Hoff. Editor: Stewart Young. Music: James Mcginn, Ralph Schneider, Lindsay Lee. Sound recordists: Jim Gerrand, Mark Dadshon, Simon Dodshon, Maarten van Keller. Narration: Richard Oxenbrigh. Distributor: Sydney Filmmakers Co-op. 16mm. 58 min. Australia 1981.

The Elephant Man

Brian McFarlane

David Lynch, director of **The Elephant Man**, is best known for his horror film **Eraserhead** which has acquired a cult following with late-night film audiences. There are certainly elements of the horror film in **The Elephant Man**, elements which derive variously from sources like Tod Browning and Val Lewton, but more significantly from the novels of Charles Dickens.

Dickens has always seemed to me to have, among the great English novelists, the most cinematic imagination with his stunningly evoked *mise-en-scene* and the montage-like effect of many of his great sequences (like the flight and capture of Bill Sykes) if he had made a film it might have been something rather like **The Elephant Man**.

The comparison is interesting not only on the basis of narrative techniques, but more so because the strengths and indulgences of the film's vision also insistently involve Dickens' mixed fascination and horror at the grotesque both on the personal level and in relation to the nightmarish depiction of Victorian industrial England.

I don't mean to give an inflated account of Lynch's achievement so much as to indicate their kind. Like Dickens in matters of oppression and exploitation, Lynch's heart is clearly in the right place and, like Dickens, this can lead him into the sentimental and melodramatic. But he also has thereby, access to the positive side of these qualities: he is capable of genuine compassion and he pulls off some splendidly full-blooded sequences.

There is also a curious delicacy at work that recalls if not actually derives from, Val Lewton's memorable "horror' films at RKO in the 1940s. These were films that chilled by suggestion rather than explicitness their aim was the frisson of terror rather than the vomit of repulsion Lynch with a subject so ripe for the latter treatment, eschews the grisly close-ups he might have indulged and allows Freddie Francis' lustrous black and white photography to hint at horrors rather than to reveal them There are it is true, a couple of grisly moments (on an operating table, for instance) when one is grateful for the restraint that decided against color

Above all, in its treatment of John Merrick, the Elephant Man the film may teeter on the brink of the maudlin but it keeps very far from the sensational The build-up to the audience's first glimpse of his face belongs properly to an honorable school of film melodrama

Treves the surgeon who "saves" Merrick, is first seen picking his way through crowds outside a carnival freak show, and the camera tracks him through a canvas labyrinth until he stands before the Elephant Man's booth The audience does not see Merrick at this stage there is a confrontation between Treves and Bytes (Merrick's owner) outside Merrick's booth, the film cuts to a flaming oven and surgery on a battered body during which a boy interrupts to tell Treves he has "found it", the camera follows Treves through sordid streets (a superbly-lit and decorated evocation of Victorian London) to a canvas sheet advertising the Elephant Man he looks in reappears moved to tears by what he has seen, and offers to pay Bytes handsomely Still the audience hasn't seen Merrick and one begins to wonder if Lynch isn't tastelessly exploiting our curiosity

Instead, though, what the film is doing is to concentrate attention on Treves and his motivation The slow zoom in on his tears not merely prepares one further for Merrick's appearance but focuses attention on Treves "We have a deal', says Bytes, "we understand each other" and a tightly-held two-shot points almost to complicity, certainly to some area of overlapping motive To both of them, Merrick is an exploitable freak to Bytes (a splendidly seedy Dickensian performance from Freddie Jones recalling Robert Newton in his heyday) he means money, to Treves, the possibility of scientific research and renown

When the audience is finally allowed to see the Elephant Man, the sight comes not exactly as an anti climax but as a completion of the perceptions we have so far been allowed For example, it has seen Treves courteously remove Merrick's hat in a close-up of the giant covered head and this is followed by a cut to the lecture hall where Treves is explaining the deformities of the creature hidden from view by translucent curtains As the camera pans round the doctors' intent faces Treves refers to this "perverted and degraded version of the human male" This sense of Merrick as a specimen is intensified by the overhead shot of him as he leaves the hospital observed by Treves and a colleague

There is a further glimpse of Merrick's swollen head when Treves goes to rescue him from Bytes — who has thrashed him — and to bring him back to the hospital When the nurse who takes him food is heard to scream and drop the tray the audience is quietly given its first sight of the Elephant Man

The horror is located less in Merrick himself, and his deformity, than in the response of others to him (though tears are as common as terror) and in the alarming use of the *mise-en-scene* Industrial England is evoked in a synecdoche of streets, rooms belching factory chimneys and squalid bar rooms exuding a sense of threat and an oppressiveness that is injurious to life This impression is intensified by the expressionist habits of the lighting the pools of light surrounded by menacing black background, a use of shadows and silhouettes for sinister effect, the focus on eyes in a darkened screen



John Merrick (John Hurt) paints his model of an imagined church. David Lynch's ***The Elephant Man***

In a *mise-en-scene* like this Merrick's deformities seem less horrifying than they might have and John Hurt hidden behind Christopher Tucker's brilliantly-conceived makeup contrives to interest the audience in the man's mind — and to create a performance where a mere exhibition might have been feared In a way, Lynch has teased the audience into expecting something more horrifying than it gets but it becomes clear that his liberal minded interests lie elsewhere

First he is concerned with the growth — the *revealing* — of Merrick's sensitivity, and the film nearly founders into cloying waters here as he becomes an object of fashionable as opposed to fairground, curiosity Mrs Treves is moved to tears as he exclaims over her beauty the actress, Mrs Kendal, kisses his face as they finish reading together a scene from *Romeo and Juliet*

Second, Lynch's interest is in Treves' growing anguish about the nature of his motives and the film is at its least persuasive here Early in the film the tussle between Treves and Bytes suggests something tougher about the nature of medical research than the rest of the film — and Anthony Hopkins' decent performance as Treves — is able to sustain The screenplay is just not subtle enough to permit an interesting growth of this moral drama.

Treves comes to believe that "Mr Bytes and I are very much alike" when he has made Merrick a curiosity all over again "Am I a good man or a bad man?" he agonizes The scene towards the end, where Treves and Merrick thank each other for what they have done for each other has little resonance because Lynch's unexceptionable attitudes have been undermined at key places by jejune scripting

However, it would be misleading to over-stress such limitations For most of its length the film is undeniably powerful and often very touching The material given to Anne Bancroft as Mrs Kendal is a bit threadbare but she brings such warmth and grace to the role that the *Romeo and Juliet* reading and the (somewhat absurd) standing ovation she solicits for Merrick at his first visit to the theatre become moving in ways not much associated with contemporary cinema

The film has confidence in somewhat old-fashioned procedures in narrative *coups* like the arrival of Princess Alex at the crucial moment in a Hospital Committee meeting in the broad strokes of characterization that reveal a Mrs Kendal or the hospital matron played by the great Wendy Hiller, the famous cheek-bones and irrepressible humanity revivifying cliches about warm hearts and stern manners in the boldness of its metaphors and its visual panache

If it sometimes goes too far in equating one man's suffering with all of suffering humanity (whether Tod Browning-like freaks or workers indifferently brutalized by the machine age) this seems preferable to timidity The film's occasional coarseness is vindicated by its firm emotional hold on the audience





Frederick Treves (Anthony Hopkins) left lectures the College of Surgeons about Merrick behind the curtain. ***The Elephant Man***

The Elephant Man Directed by David Lynch Producer Jonathan Sanger Executive producer Simon Cornfield Screenplay Christopher de Vore, Eric Bergen, David Lynch. Based on *The Elephant Man and Other Reminiscences* by Sir Frederick Treves Director of photography Freddie Francis Editor Anne V Coates Music direc-

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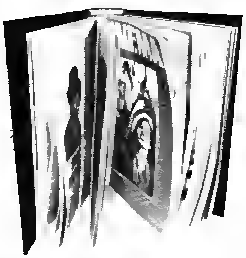
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ler John Morris Art director Bob Cartwright Sound recordist Robert Gregory Cast Anthony Hopkins (Treves) John Hurt (Merrick) Anne Bancroft (Mrs Kendal) John Gielgud (Gomm) Wendy Hiller (Mothershead) Freddie Jones (Bytes) Michael Elphick (Night porter) Hannah Gordon (Mrs Treves) Helen Ryan (Princess Alex) John Standing (Fox) Production company Brooks Films Distributor GUO 35mm 124 min U S 1980

Army of Lovers or Revolt of the Perverts

Dave Sargent

Gay filmmaker Rosa von Praunheim admitted in an interview that

"I'm very anti-academic, anti-theoretical I don't care about film theory it only takes two hours to learn to use a camera and not three years to study theory and aesthetics and all this shit I'm very against that I'm not a cineaste."

Rosa von Praunheim is right he's not a cineaste. And it is very evident in his latest film, **Army of Lovers or Revolt of the Perverts**, that he has little understanding of aesthetics or film theory.

His attitude is not surprising greater filmmakers have indicated that they fit into the same "sceptical" category. But it is paradoxical since von Praunheim firmly locates his gay politics within a conception of film as social practice, one which can effect social change — at least attitudinal change.

As he explains in the London Gay Men's Press edition of the book of the film which is a stimulating textual supplement to the film,

"Anger at the passivity and lethargy of gays over here [Germany] led me to make a film about the gay movement in America I wanted to show that there are ways of improving our position."

In light of this goal, to suggest that aesthetics and film theory have no importance in political filmmaking (all filmmaking is political) is naive and very shortsighted. Taking this criticism one step further, one only needs to look at the recent and important work by feminist film theorists, critics and filmmakers, especially the ways they have confronted modes of representation textual and conjunctural analysis, and compare it to **Army of Lovers** to see how the film is often counter-productive.

Rosa von Praunheim would probably defend his position and his film (as he has done in the past) in vague, anarchistic terms. But **Army of Lovers** is not anarchistic; it is not even radical. It is exemplary of couventional liberal, humanist, actuality filmmaking.

I am not inferring that this is necessarily negative or regressive in terms of its political impact, there are a few positive and progressive features in this film for heterosexual and homosexual viewers. However, like similar well-notentioned films which have political discourse contained within a liberal meta-discourse (which presents itself as transparent and natural), **Army of Lovers** is problematic.

It masks a large number of contradictions by attempting to present a too comprehensive and pluralistic view of the modern gay liberation movement in the U S. And in the process it sometimes signifies rather confused, possibly conservative, meanings which need to be questioned and challenged by homosexual and heterosexual viewers.

Army of Lovers basically does this by employing a very traditional style and structure which at the simple level of interest and entertainment eventually becomes monotonous, boring and, therefore, politically ineffectual. The film is like a series of filmic postcards (which von Praunheim collected over a 10-year period). The messages on these postcards are delivered by a male narrator dispelling turgidly-delivered "truths" about the modern gay liberation movement in the U S., subjects in the film accounting their own *personal* stories, and von Praunheim offering some reflective commentary. But comparable to most postcards, just as the sender's message starts to become interesting, he/she runs out of room. The reader gets little information and is left frustrated.

In the case of **Army of Lovers**, the information that viewers receive, in a didactic manner, is that perverts are(n't) revolting and armies of lovers are campaigning for "human rights" on the battlefront of American streets. The battalions are made up of thousands of individuals, and at least 2000 gay groups which comprise the most varied and "political and cultural interests" this side of Utopia.

There are gay lawyers, doctors, teachers and clergy. There are radical lesbians, dykes on bikes, and lesbian mothers. There are gay business people and working-class gays. There are third world gays, gay socialists, revolutionary transvestite groups. There are gay students and gay children. And there is at least one Hitler clone who is a practising Nazi. You name it, the U S. seems to have it, and it is this diversity of individuals, social types and lifestyles which fascinates von Praunheim.

This information is quite positive, in that it is an open affirmation that lesbians and homosexual men exist in a large social context. In terms of audience identification, this is reinforcing for homosexuals who are "out" and need reassurance and support, and it is potentially a catalyst for those who are considering the ramifications of "coming out". For heterosexual viewers, who still find homosexuals invisible/invincible, it is at least revealing that they are a force to be reckoned with.

In addition to this a progressive element of this display of force is that von Praunheim chooses to present some controversial homosexuals, mainly men, whose images are not the stereotypical "acceptable" images which many conservative gay activists are keen to promote, and which lately seem to have become as questionable as some of the more traditional and damaging images which usually strut across the screen.

But generally, the way von Praunheim presents these social types is nothing more than provocative. Very little insight is offered about *how* these homosexuals might mean, not only as role models, but also how they might mean in the context of a gay movement that attempts to function within a dominant society which is clearly capitalist and patriarchal in its organization.

This lack of analysis, and von Praunheim's inability to open up the text, relate back to my initial remarks about his attitude towards theory and aesthetics. For instance, a glaring example of technique which he could have used much more effectively in his participation in the film. Whereas he might have used this intervention as a means of interpreting his material in more than a personal, superficial manner, he seems more intent upon making himself one of the film's stars. And it's very interesting to note that three of his major scenes — two of which have been cut because of foolish scissor action by the Board of Censors — are blatantly exhibitionist in nature although they portend to be statements about explicit sexual behaviour on screen.

Rosa von Praunheim might also have been much more imaginative in this camera work and use of sound to encode the film with additional layers of meaning. It is true that the narration does not always complement the visuals, but this technique rarely works to subvert images. Rather, most of the time the contrary synchronization of sound and visuals only serves to be diverting and annoying.

Rosa von Praunheim is certainly to be respected for the initiative that he has taken now and in the past to deal with homosexual issues on the screen. And I am not suggesting that this film is not worth viewing. Of the few films of this variety in Australia it is still one of the better ones it is comparable to **Word Is Out** and **Witches, Faggots, Dykes and Poofters** (which so far seems to be the best film of this sort could this be related to the substantial contribution and insight of lesbian-feminists who were largely responsible for the making of this film?).

However, there is definitely room for improvement and there is definitely a need for more films which are intent upon informing homosexual and heterosexual viewers about homosexual issues with a view towards social change. Yet for such films to be more effective, Rosa von Praunheim and other makers of gay films are going to have to come to terms with how films mean and how they function in a society in which they are oppressed. Instead of taking an anti-intellectual or anti-theoretical stance a more rigorous approach is imperative.

Army of Lovers or Revolt of the Perverts Directed by Rosa von Praunheim Produced ZDS Television in association with Rosa von Praunheim Screenplay Rosa von Praunheim Cinematographers Rosa von Praunheim Lloyd Williams, Julian Wang Editor Rosa von Praunheim Music The Tom Robertson Band Distributor Gleneys Rowe Film Distribution 16mm 104 min U S 1979



An American protest rally in Rosa von Praunheim's ***Army of Lovers or Revolt of the Perverts***

Kagemusha

Almos Maksay

Life is a lying dream, he only wakes who casts the world aside.

The opening couplet from the Noh play *Atsumori*[1] expresses the bitter resignation of many of the characters central to the plot of **Kagemusha**, Akira Kurosawa's latest film and perhaps the most splendid work in the 70 year old director's oeuvre.

Some reviewers have expressed their disappointment with the film, claiming to see an attenuation of Kurosawa's powers in this extended visual saga, which uncompromisingly leads one through almost three hours of unbroken exposition and development to a bloody climax in which a feudal clan is destroyed. But even those who criticize the film admit that Kurosawa successfully constructs a powerful visual spectacle around the internecine struggles for power between the three contending clans competing for control of the ancient capital Kyoto and dominance in the feudal hierarchy.

Yet, although the spectacle is integral to the film and therefore justified within its structure, these are essentially cinematic excursions into an extended visual space, made significant through the way they relate back to a tightly-controlled and concise dramaturgy that parallels the Noh drama of Japan.

Akira Kurosawa is known to be a great admirer of Noh. He is quoted by Donald Richie as saying that "it is the real heart, the core of Japanese drama. Its degree of compression is extreme, and it is full of symbols, full of subtlety."[2]

Kagemusha is Kurosawa's most balanced exposition in the Noh style because the film has not suffered the well-known excisions (notably in **Seven Samurai**) that marred his previous attempts in the mode of *jidai-geki*, period films focusing on historical reconstruction. The sequences of violent movement — the rush of mounted troops

1 Arthur Waley *The Noh Plays of Japan*, Allen and Unwin London 1965

2 Donald Richie *The Films of Akira Kurosawa*, University of California Press, Berkeley and Los Angeles, 1970

detachments of spearmen scrambling to new strategic positions — function in counterpoint to those sequences where the more serious metaphysical preoccupations of the film are developed. Finally, contrasting with both of these, the tone of the film is lightened through touches that are sometimes comic, sometimes very human, and sometimes even ribald.

Kurosawa is convinced of the relevance of history to contemporary life. But the significance of history needs to be interpreted through a defined social framework and he sees himself "best at delineating *bushi* (warriors, samurai)".[3] Given this predilection, the quality of this film must be judged by the success with which the director is able to enunciate a relevant comment on the human condition through the formal elements of the framework that he has chosen.

It is in this respect that some people feel that Kurosawa has failed. Contrary to such opinion, I feel that **Kagemusha** is rich with the same humanism that is so admired in many of his earlier works. The film is about a man and his shadow double; it is about the subtlety of a relationship between an adult and a child; and of course, since it is a film about the samurai caste it must also be concerned with loyalty and duty.

The film may have a special significance for Japanese society and perhaps Kurosawa emphasizes this by inserting a shot of a blood-red sun at one point, yet these themes are universal enough to be more widely significant. The film reverberates with elemental symbols that are common to all cultures and the last shots pose a universal question about human identity and individuality.

Obviously, there must be room for a critique of Kurosawa's ideological orientation and one may well find that politically there is a range of retrograde elements. In a quote from the production notes Kurosawa comments on the idea that death might be a thing of beauty by saying:

> "I don't wish to give the impression that war is beautiful. That's an extremely dangerous attitude. When I shot the battle scenes, I concentrated on making them as realistic as possible. But out of that horror — weirdly enough and absolutely involuntary on my part — a beauty emerged. A terrible beauty."[4]

The ideology of such an aestheticism, whether voluntary or involuntary on the part of the artist, calls for critical comment. Yet perhaps it is fair to point out that the underlying assumption on which such a value system is based is not restricted to any single caste, class or society, depending as it does on the acceptance of the analogy between life and warfare.

One could argue that this analogy is even more readily accepted and systematically applied in the West than in the East, right up from the microsystems of family relationships to broader organizational structures such as our politics. Needless to say, manifestations of this acceptance are also apparent in Western arts. I can't help thinking that George Lucas, with his Jeddi Knights, Darth Vader, and his kendo-choreographed laser duels, is gratefully repaying a cultural debt by promoting **Kagemusha** internationally.

Antonin Artaud in *The Theatre and its Double* makes the following distinction between Oriental theatre and Western theatre:

> "In Oriental theatre with its metaphysical tendencies, as compared with Western theatre with its psychological tendencies, forms assume their meaning and significance on all possible levels. Or if you like, their pulsating results are not inferred merely on one level but on all mental levels at once."[5]

The distinction between a metaphysical focus and a psychological focus is an important insight because it is fundamental to dramatic theory and practice. In its practical application the metaphysical tendency of oriental theatre makes it acceptable to depict characters as stereotypes because, ultimately, it is not the individual's state of consciousness which is important but rather the metaphysical awareness which is illustrated through him.

Thus the character Kagemusha, the shadow warrior, is conceived in the film largely as a stock, lower-class character. In the surface quality of movement and gesture, he is the traditional petty thief, cunning and as limited as his trivial life and crimes. The contrast between him and Lord Shingen is skilfully established in the pre-credit sequence, a long shot with no camera movement or change of angle, wholly theatrical in its execution and impact.

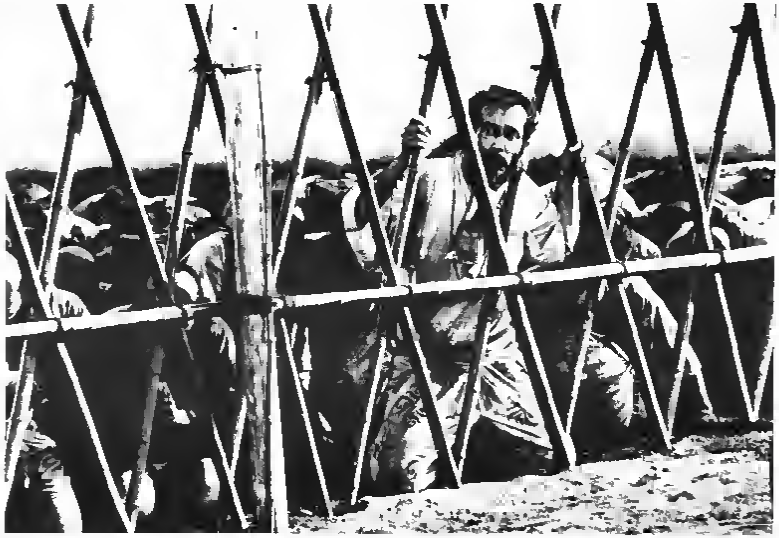
The stereotype breaks through repeatedly throughout the film. Kagemusha's extrovert outbursts of energy, in which he fully assumes the role that he is playing, are abruptly terminated twice by an ignominious fall from a horse. At one point, he reverts completely to his previous lifestyle and breaks open the funerary jar containing Shingen's body because he believes it to contain treasure.

During those secluded moments inside the Takeda clan's mansion when he is able to relax in his impersonation, he gives way to mannerisms that elicit the reproof of the pageboys and bodyguards who have been assigned the task of helping him to sustain his role under the critical scrutiny of clan members who knew Shingen intimately. Yet in this same setting, Kagemusha also displays such a convincing impersonation that the spectators immediately resume the formal seated posture to watch in amazement a transformation from thief to lord that in Buddhist terms could only be explained by reference to the belief in reincarnation.

This affinity between the character of a petty thief and that of a high warlord forms a constant thread that runs through the film, from the pre-credit sequence, when Shingen smiles at the thought of being impersonated by a thief, to the dream sequence shot on an expressionistic studio set, and in the final moments of the film when the mortally wounded Kagemusha staggers into the waters of Lake Suma and sees in a moment of revelation preceding his death, the banner of Shingen floating up from the bottom of the lake.

Yet, significantly, it is the more familiar, infirmal facet of this dual characterization that allows a real love to develop between Kagemusha playing Shingen and the young grandson of the clan who has been named by the old man as his heir. The poignancy of the long lens shot of Shingen's funeral, in which the boy first assumes his new role as ritual head of the clan, depends entirely on the intimacy that has developed between thief and boy, and upon the knowledge that, with Shingen's death made public, the boy is entrapped within a ritualistic caste community that must inexorably march to violent self-annihilation.

It would require a detailed analysis far beyond the scope of this review to fully explore the complex linkages that integrate scene with scene, sequence with sequence. Kurosawa has planned this film very carefully, planted his indices with so much skill that, although they sometimes depend on a mere gesture, effectively the bonding is so strong that there can be no doubt about the structural coherence.



Tatsuya Nakadai as Kagemusha the 'shadow warrior'. Akira Kurosawa's Kagemusha

One sequence which illustrates the careful structuring takes place on the shore of Lake Suma. The generals of the clan are kneeling on the sand watching a boat taking the funerary jar containing Shingen's body to the place of burial. The boat disappears into the fog over the water. Behind the generals, on the lake shore, Kagemusha is watching, hidden in a derelict fisherman's hut. He hears three spies coming, instructed by the rival warlords to unravel the mystery surrounding Shingen. Kagemusha conceals himself from the spies and listens to their conversation.

When they go, he rushes out to warn the Takeda generals. They rebuff him. Then, as Kagemusha staggers into the water, something changes in him which convinces him that he must help the clan maintain the deception that Shingen is still alive. The look on his face as he staggers and falls in the shallow water is one of shock and realization, as if suddenly he has had a premonition of his own death. He can no longer be a part of the simple life that is symbolized in this sequence by the hut which he has just left and the spies who are disguised as common people. The generals recognize the irrevocable change which has occurred, because one next sees Kagemusha in his impersonation of Shingen once more.

This lake sequence is realized with the stylization of stage performance: space is divided between foreground, background, and an off-stage action which is being watched and commented upon. The camera seems to be performing formal permutations within this space, juxtaposing foreground and background, observing the off-stage action from the background position, illustrating the off-stage action on a telephoto lens.

The plot of the film seems to be reminiscent of the Noh cycle *Atsumori-Ikuta-Tsunemasa*, using the same functional elements of lake, a flute, a grandson, the slain warrior and an

3 Op. cit.
4 *Kagemusha Production Notes*. Twentieth Century Fox.
5 Antonin Artaud. *The Theatre and its Double*, tr. Victor Corti. Calder and Boyars: London, 1974.

adversary who grieves at his death. The film is uncompromisingly Japanese because Kurosawa sees the old cultural depths of Japan as essential to him. Yet he has been sufficiently receptive to outside influences to allow him to round off the characters and to include scenes such as between Kagemusha and Shingen's concubines, which reveal a humanism that goes beyond stylization and stereotype.

The Western influence on Japan is alluded to in a shot where three Jesuit priests bless one of the armies setting off to battle, a shot which links to the final suicidal clash of the clans, between riflemen sheltering behind a long stockade and a medieval army of swords and spears.

As on the Noh stage, the actual slaughter is omitted, a final rebuff to those who insist that the film is merely aiming for spectacle. Kurosawa lingers in slow motion on the aftermath of the carnage in a way that evokes the sombre paintings of the late Romantic movement. And finally the symbolism of the mountain, immovable in its solidity and constancy, broods over this tragedy of man.

Kagemusha Directed by Akira Kurosawa. Executive producers Akira Kurosawa, Tomoyuki Tanaka. Executive producers (international version) Francis Ford Coppola, George Lucas. Screenplay Akira Kurosawa, Masato Ide. Directors of photography Takao Saito, Masaharu Ueda. Editor not credited. Music Shinichiro Ikebe. Art director Yoshiro Muraki. Sound recordist Fumio Yanagishi. Cast Tatsuya Nakadai (Shingen), Kagemusha), Tsutomu Yamazaki (Nobukado), Kenichi Hagiwara (Katsuyori), Kohta Yui (Takamitsu), Hideo Murata (Nobuharu), Takayuki Shiho (Masatoyo), Shuhei Sugimoto (Masanobu), Noboru Shimizu (Musatsan), Koji Shimizu (Kansuke). Production company Toho. Kurosawa Productions. Distributor Fox-Columbia. 35mm. 159 mins. Japan 1980.

My Bodyguard

Ian Horner

My Bodyguard, an almost unheralded film is the simple story of 15 year-old Clifford Peache (Chris Makepeace), who is entering the 10th grade in a public school in Chicago after deciding to make the break from the private school where he has been for the past nine years.

Clifford's mother died in a car crash some time ago and his father L. C. Peache (Martin Mull), has just taken up the job as front man ("I am just the manager, now the owner, you understand?") of the Ambassador East Hotel. Clifford and his dad live in the penthouse apartment with Clifford's man-chasing grandmother, Grimma Peache, played by the zany Ruth Gordon.

Up to now, Clifford's life has been fairly sheltered. But he is determined not to be intimidated by the bully at the new school, Melvin Moody (Matt Dillon), and his gang of lunch money extortionists. So, he tries to persuade the mysterious Ricky Linderman (Adam Baldwin) to be his strong right-arm, the bodyguard of the title.

The characters are conceived more in the raw than the round, and there isn't a trace of the superficiality that is often so much a part of children on screen. And writer Alan Ormsby (in his first filmed screenplay) errs if anywhere, on the side of restraint rather than overstatement. This is a welcome change and director Tony Bill has faithfully kept this tone during production.

The high point of the film is the sequence in which Clifford and Ricky become friends. It begins soon after Ricky rejects his would-be employer — who promptly follows him home. Home for Ricky is a cramped house not far from the nearby slums, and is quite a contrast to Clifford's. Gradually, the younger boy's persistence breaks down Ricky's resistance and Clifford is allowed into Ricky's private world. He is building a motor-cycle out of bits from the dump and Clifford is only too keen to help.

The sequence begins in dark alleys with old buildings towering all around. But the shadows of the narrow streets give way to open sunlight as the two find friendship in the tip. When they hit upon an elusive part for the bike, Bill avoids the temptation to milk their sense of victory and simply cuts from a freeze frame to shots of the two on the finished bike. (It is a minor point but the lab seems to have let the director down here because several of the shots are unnecessarily grainy.)

As Clifford confronts new day-to-day problems and learns how to cope, he never does anything wrong and remains quite beguiling throughout the film. But the deeply troubled Ricky goes through many character changes as he is thawed by Clifford's genuine concern — which gives Baldwin the best scenes in the film (Makepeace's best are those he shares with him).

Makepeace was the shy Rudy in Ivan Reitman's **Meatballs**. Now he almost emerges as a group leader in **My Bodyguard**, being the first to stand up to the bully and, ultimately, to dethrone him in a most effective, if awkward, fist-fight at the end. But he is essentially the same open, honest and appealing personality on screen (the make-up man has left Makepeace's unusually thick and cumbersome hair as it is — making him more like the boy down the street).

Bill introduces Ricky with typical schoolground comments like "Oh, he's nobody — just the local mass murderer", "He's a psychopath", "He just went berserk", and "For one thing, he's supposed to have raped a teacher."

Baldwin is more than competent in the title role and so impressed actor-turned director Robert Redford that he used him in **Ordinary People** (as Stillman), which also concerns a teenage boy coming to grips with his situation. Dillon is appropriately scrawny as the bully with the big bark and no bite.

The children in the background are just ordinary students being themselves. During a scene in Clifford's English class, Bill cuts from one face to another to reveal a group of adolescents who are neither pin-up material nor unattractive, but individual and believable, which is more important. They are modern and occasionally funny, too. (Teacher: "Romeo and Juliet had the hots for each other, but they lived in a society where you had to be married to do anything about it." Boy student, despondently: "You still have to be married to do anything about it.")

The fact that so many are making their debut in this film (or are still relative newcomers) accounts for its fresh feel. But there are a few rough spots because of this — like the hotel chef who is either a real chef who can't act, or an actor who can't cook. Either way, he is neither at home in the kitchen nor before the camera.

Editor Stu Linder and Bill have also left in scenes which would normally have been cut or re-shot, little things like the time Makepeace slips as he turns on the shiny floor of the new school or when Baldwin almost loses his hold on his bike as he pushes it in the park. Scenes like those don't develop the story but they make the characters more realistic.

Dave Grusin, who wrote the music is a film composer who is spot-on when it comes to complementing a film's atmosphere and developing it with the score. And he can write beautiful melodies, too. He was responsible for the sentimental and effective music in Franco Zeffirelli's recent remake of **The Champ** (1979) and the lively, commercial sound of Sydney Pollack's **The Electric Horseman** (1980). He also scored Bud Yorkin's **Divorce — American Style** (1967) and Abraham Polonsky's **Tell Them Willie Boy is Here** (1969), as well as doing the incidental music in Mike Nichol's **The Graduate** (1967). The tunes in **My Bodyguard** are less memorable, but in keeping with the restrained tone of the film. The music is never heavy-handed and always unpredictable — just like the film.



Clifford (Chris Makepeace) and Ricky (Adam Baldwin) become friends in Tony Bill's ***My Bodyguard****.*

My Bodyguard Directed by Tony Bill. Producer: Don Devlin. Executive producer: Melvin Simon. Screenplay: Alan Ormsby. From a class at Sherwood Oaks College. Director of photography: Michael D. Margulies. Editor: Stu Linder. Music: Dave Grusin. Production designer: Jackson de Govia. Sound: Nat Boxer, Ray Cymoszuski. Cast: Chris Makepeace (Clifford), Ruth Gordon (Grimma), Matt Dillon (Melvin), John Houseman (Dr. Shi), Craig Richard Nelson (Griffith), Kathryn Grody (Girl), Adam Baldwin (Ricky), Martin Mull (L. C. Peache). Production company: Twentieth Century Fox Market Street Films and Melvin Simon Productions. Distributor: Roadshow. 35mm. 97 min. U.S. 1980.

The Alternative

Lesley Stern

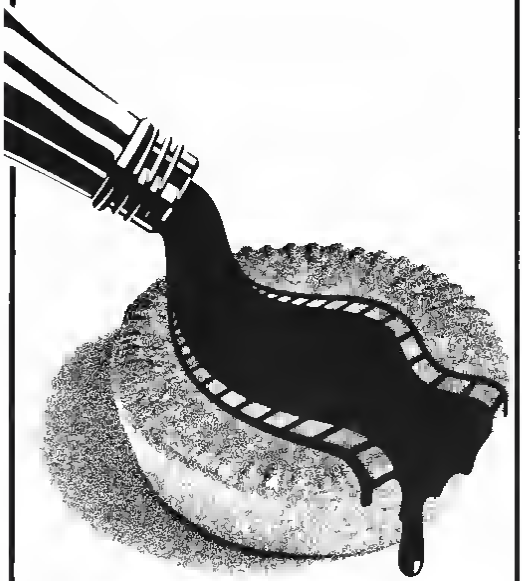
The Alternative is a fairly conventional filmic narrative with an apparently unconventional resolution. Melanie (Wendy Hughes) is a women's magazine editor — single, successful, independent and moderately glamorous. She becomes pregnant and, as the title indicates, the film revolves around a series of choices that this event initiates. As viewers we are presented with a character who confronts a number of alternatives, and when she finally makes up her mind the film can end.

What is unusual about this telefeature, particularly in the context of Australian film and television culture, is that the fiction is resolved by the woman choosing a lesbian relationship.

To what extent does this represent an "alternative" to the more conventional narrative resolution which affirms the ideology of heterosexual romance? To examine this we need to look not merely at the characters and story but at the way in which they are structured by the narrative. For ideology is not simply transmitted as a straightforward message on the level of "content."

Content is not an entity separate from form, and viewers do not simply "receive" an ideological message but are implicated in a structuring process. The narrative not only "puts into place" characters and events in a spatio-temporal logic, but also "puts

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into place" the viewing subject, and prescribes a position from which the text may be read

To what extent then does the thematic development of a lesbian relationship displace the secure position of the viewer and transgress the dominant ideology as mediated by the classic text?

The pre-credit sequence shows Melanie, in a hospital bed in labor, intercut with scenes from the past nine months of her life, and followed by flashes of the baby in various stages of gurgling growth The montage sequence is a standard cinematic opening device It does not operate according to the strict Eisensteinian concept of conflict, but according to an economic principle the audience is offered a package deal, comprising assembled fragments of truth But it is conditional information

Insofar as it constitutes a preview, the information is incomplete it opens up questions, and it demands that the audience make an investment of time and faith in the film fn return the incomplete informatron will, in the course of 90 minutes, be made complete, the questions will be answered by knowledge and the preview will be transformed into total vision

In this opening sequance, the audience is shown Melanie's decision to have the child, to not marry the "father" and to obtain a year's absence, while securing her job Her choices are characterized as independent, but her dependence (voluntary or involuntary) on others is signified in brief exchanges a male boss concedes her leave of absence but threatens that any intrusion of her personal life into the business and she will be out her parents are unsupportive ("You should have been a boy, Melanie"), the father of the child is violent and will not go away, a secretary/girl Friday is indispensable, and, of course, a baby mutely threatens to grow into a social problem

These scenes are not linked together in a strict sequential order; rather, they are juxtaposed to formulate a broad paradigm the interdependence of humanity, and a more specific paradrgm the personal versus the public The humanism of the self-contained aphorism "no man is an island" is expanded and inflected When a woman becomes the would be-islauder, there is a story to be told and a social problem film in the makrug The opening anticipates a hermeneutic development how will she resolve the problems of being a single mother and career woman, and who will she ultimately choose as a mate?

The second question is in effect an answer to the first or at least prescribes the alternatives But in its turn it opens up a new set of alternatives thus generating a sequential plot development. The film opens rn classic narrative style — a situatron of equrlibrium is disrupted (Melanie becomes pregnant) The disruption signals the unknown, and the unknown begs questions and demands knowledge This rs dramatized in terms of a series of events rn which there is a constant play between symmetry and dissymmetry, as the answer to each questron opens up new ones

The film can only end when a new state of equrlibrium is reached and the unknowo is fulfilled by knowledge Thus the pre-credrt sequence rs followed by a scene in which Melanie is summoned by her boss — ber year of grace is up and she has to resume her career



Melanie (Wendy Hughes) and Linda (Carla Hangeween) in Paul Eddey's tele-feature ***The Alternative***

Her return to work as a stugle mother initiates a series of crises childminding arrangements are inadequate aud there rs a constant intrusion of her personal life into her public life These mini-crisis are generally resolved through the agency of Melanie s secretary who steps in to avert the crisrs of the moment by running errands and baby-sitting Eventually she relinquishes her job — but not her position as girl Friday — and installs herself as full-time baby-minder and housekeeper ("I decided f was less indispensable than you")

But the high points of drama are provrded through the agency of the men in Melanie's life Her return to work sees the parallel development of a series of encounters with three male antagonists There is her boss with his accusations that she is out of touch with her work and warnings that she is on trial Like the classic hero her attempts to overcome obstacles to achievement are constantly thwarted, firstly by the child's father with his constant harassment and claims to fatherhood and husbandhood and secoudly by the uewly-installed "hatchet man", a hard-headed colleague who consistently challenges her judgment and authority as editor

The three parallel sub-plots are brought together in sequential form when the hard-headed man evidences possession of a soft-heart and punctuates his verbal sparring with romantic wooing This shifts the srte of antagonism from Melanie as central character to a conflict between her two suitors it is dramatrzed as a physical fight in the office, with fast cutting, sharp angles and much blood.

The boss s wrath at the intrusion of Melanie s personal life into the business results rn a court order which removes the "father" from the film. Melanie visits her second suitor rn hospital and agrees to marry him. The boss enters the sceue bestowing approval and genially sends Melanie back to work with the ironic lme, 'A woman's place is rn the office.'

Thus equilibrium would seem to have been restored and a resolution achieved along the lines of the Rosalind Russell-Bette Davis career-girl films such as **His Girl Friday** and **Front Page Woman**

However, there is still tha crucral problem of the baby, and the narrative has positroned the protagonist's movements according to choices formulated by the paradigmatic sets of family/career and personal/public The choice of marriage to a colleague is only a parl resolutiou in its turn it opens up new alternatives aud projects the plot lorward Will it be Melanie or her future husband who goes freelance, works at home and minds the baby? Melanie s choice is to keep her job a choice which rnitrates a violeut quarrel during which she is told, 'Melanie there are two sex es men and women You don't need a husband you need a wife."

The question of marriage has not been eradicated rather the terms have shifted ground And the question of, "Who will she choose as a mate?" still remains The narrative has determined the alternatives as husband or wife and the film is resolved by Melanie choosing in effect, and in the ideological framework of the film, a wife She returns home where dinner is cooked drinks prepared and baby Andrew sleeping peacefully The secretary-turned-homekeeper tells her, 'The answer is here, you know Here now I love you and f love Andrew Melanie. we know each other much better than any mau will know us."

The Alternative deals with homosexuality in a surprisingly unsensational manner In contrast to the coy, camp parodies of **The Box** and **Number 96** it is a serious attempt to fictionalize social problems and to provide in its resolution a serious alternative But it is restrained by its "social problem" framework and the concomitant imperative for a resolution which can be contained by the frame work rather than fracturing it rn any way

The primary discourse of the film is concerned with the family. threats to its stability and an ulimate affirmation of its visibility The question of woman withiu the family and the workforce — a contradictory position potentially disruptive of ideological equilibrium — is recuperated by an "answer" which renders the issue a non-question

The issue of lesbianism is subordinated to the primacy of the discourse on the family and its subversive potential is dissipated by this structuring of a hierarchy of discourses The issne is utilized in the service of a work of affirmation and relegated a position of reconciliation or acceptability The narrative structure sets tn motion a series of questions, summons an empty future and proceeds to "fill-in" the space it has opened out until finally it offers a resolution a "fulfilment" of expectations for the audience which ensures equilibrium and balance rather than disturbance

The narrative though it articulates a series of choices on the thematic level (and thus seems to offer the audience a position of free choice) actually offers the viewers no alternative but binds them into its homogenizing operations The text structures a position for the audrence a position of anticipation, anticipation of suspense and resolution The audience is woven into a patteru of questions and answers In this sense the ending is an answer to certain questions which have been posed and is determined by the fictional formulation of these questions

The frual resolation rather than opening up new questions effects a closure, the ending offers the answer, the definitive alternative, and thus the effect of the resolution is to preclude the possibility of any further alternatives

We have seen how the oppositions of family/career and public/private are given a systematic articulatiou as the protagonist confronts a series of choices each choice opening up new alternatives until the definrtive choice is made and the narrative closes

As befitting a problem, the antagonist encounters and eventually resolves a series of problems But the film is informed by a false *problematique* rc a range of questions which determine and embody their own answers and thus ensure a teleology and homogeneity (embodied in the sequential narrative) which is profoundly ideological The impetus is towards resolution rather than contradiction The contradictions need to be worked through in a dialectical process and cannot be confronted in a sequential orderrng which privileges a unitary discourse

In **The Alternative** the oppositions family/career and public/private are posed, in each instance as mutually exclusive They are posed as given, taken-for granted categories and indeed their rhetoric is familiar in bourgeois discourse This is not to deny that these areas may provoke real tensions in real life But these tensions can only be transformed through confronting the very articulation of such divisions

Bourgeois ideology, however, is not concerned with transformation but with resolution within a given framework The linchpin of this framework ls marriage the nuclear family and a sexual division of labor which assigns particular positions to meu and women within the public/private domains

Although **The Alternative** seems on some levels to transgress social norms by giving us a career womau who is a single mother and who opts for a lesbian relationship in fact it is totally confined within the bourgeois *problematique* as represented by the classic text Marriage, the nuclear family and a sexual divisiou of labor are all asserted and serve to resolve the family/career public/private oppositions

Early in the film. Melanie jokrngly

Concluded on p. 211

Book Reviews

Australian Film 1900-1977

Andrew Pike and Ross Cooper

Oxford University Press in association with the Australian Film Institute, Australia, 1980
$75

Scott Murray



Andrew Pike and Ross Cooper's long awaited reference book on the Australian film industry is a major success. In the short time of its release, it has already proved to be an invaluable resource, and is unlikely to be surpassed in its chosen area by future volumes.

The scope of the book is to give a comprehensive coverage of Australian features made between 1900 and 1977 and, in a section titled 'How to use this Book", the authors explain briefly their rationale. The section headings make an interesting starting point for discussion.

1. **Sequence of entries.** Films are generally ordered according to Australian theatrical release date. An alphabetical index is placed at the back for those needing a quick reference.

However, dating by release date, while a commonly adopted standard, does raise several problems. For example:

(i) **Three to Go** is dated 1971. Yet, as the authors point out it won the Grand Prix at the Australian Film Awards in 1970; and

(ii) **A City's Child** is dated 1972, but it was screened at the London, Edinburgh and Chicago festivals in 1971.

2. **Range of Films.** The book's subtitle, "A Guide to Feature Film Production", helps define a range of interest, but the authors use the term "feature" somewhat loosely. Up to 1913:

> "any narrative film of any length has been included. From 1914 to 1930 only films of 4000 feet or more have been included. From 1931 to 1977 only films that run for 50 mins or more have been included, whether on 16mm or 35mm, provided that they have a significant fictional and acted component, and received public or commercial screenings."

These criteria raise several issues:

(a) Given that the near-universal definition of a feature as being at least 60 mins long, it is a little odd that a book about features should include short films. If the authors wished to comprehensively cover the silent period they could have perhaps done so in a separate volume.

(b) The implication in the above criteria is that all films 60 mins and over made since 1931 have been included. But several features are missing, and many short features. Some of the feature length omissions since 1970 are: **Sunshine City** (Albie Thoms, 1973); **Wokabout Bilong Toten** (Oliver Howes 1974); **Children of the Moon** (Bob Weiss, 1974); **Made in Australia** (Zbigniew Friedrich 1975); **Australia After Dark** (John Lamund, 1975); **The Olive Tree** (Edgar Metcalfe, 1976); and **Cosy Cool** (Gary Young, 1977). There are also surfing films like **Crystal Voyager**, **Rolling Home** and **Highway One**, which arguably contain an "acted" component.

The omissions of many short feature films is equally serious. Of the short features made since 1970, the authors select only 15. Yet by the end of 1977, more than 30 had been made. Why were the other 15 odd ignored? If the authors had indicated that those listed were but a small, personal selection it would have been all right, but by ignoring to do so they create a major inaccuracy.

3. **Credits.** The authors have opted for principal cast and crew credits at the top of each entry, followed by a brief coverage of the film's production and release. This is sometimes followed by brief extracts from newspaper reviews.

A quick check over the recent films shows a very high standard of accuracy, certainly rivalling any other publication. There are, of course, errors (**Yakutty Yak**, for example, is misspelt as **Yackelty Yack**), but they are few. The range of credits is also sufficiently wide-ranging to satisfy most researchers.

The production information is generally clear and informative, and the entry on a director's first feature also contains helpful biographical details.

As to the review extracts, these are puzzling by their arbitrariness. The choice of quotes is also odd in that most come from daily newspapers — rarely the area to search for enlightening criticism. Without exception, these extracts could have been deleted.

Sylvia Lawson in her thoughtful review in *Filmnews* (Feb 1981 pp 5-6) raises some additional areas for discussion. Lawson points out, for example, that the authors have made no attempt to define an "Australian" film. This is the one obvious omission in their list of definitions. But I, for one, am pleased that a film such as **Walkabout** is included, as not only do I think it the best film made here, but feel it deals more perceptively (both textually and visually) with aspects of the Australian 'fringe dweller's' mentality than do most "local" films. Likewise it seems churlish not to call **Wake in Fright** Australian, given its incisive exploration of the violent, perverse nature of the Australian male. Where a director's mother chose to give birth seems to me one of the great irrelevances when it comes to appraising or labelling films.

In selecting films for inclusion, the authors seem to have opted for a "films shot here" approach (hence, I guess, the **Wokabout Bilnag Toten** omission). If they update their book (and hopefully they will) the authors will be faced with **Race to the Yankee Zephyr** and other arguably Australian films shot on foreign locations. It is a prerequisite of research that clear cut delineations are, and can be, made. Pike and Cooper have failed to do so, but understandably. Certainly, no decisions they could make would please everybody.

Lawson also criticizes the emphasis placed on directors. I think this an over-discussed issue. Sure, some creative producers and writers feel peeved by "lesser" status, but the accrediting of what to whom in no way affects a work of art (the film). Of course Pike and Cooper are historians not critics, and are therefore concerned with recording, not adjudging. But the adoption of a style, which in most cases is all that constitutes the *politique des auteurs*, seems far preferable to any attempts to proportionally break down creative input.

In all the book is a success. It is hard to do it critical justice in a review, other than point out significant or niggling errors. The value of such a work is best demonstrated by practical use.

The Last New Wave: The Australian Film Revival

David Stratton

Angus and Robertson, Australia, 1980, $19.95

Tom Ryan

David Stratton is probably best known for his direction of the Sydney Film Festival, though more recently he has become the host for the Sunday evening films on the 0/28 Network. *The Last New Wave* is a potted survey of the fruits of Australian cinema during the past decade, and while its project is historical rather than critical, his estimations of the worth or otherwise of particular films occupy a prominent position throughout.

The book is structured around the work of directors, who are considered either individually or as members of an unofficial group. The chapters are designed to underline that which is seen to be most significant about a director's professional status, attitude or thematic preoccupations. Thus the chapter dealing with Tim Burstall is entitled "'I'd Rather Be Frivolous Than Boring'" (quoting Burstall), and the one on

Donald Crombie identifies him as "Chronicler of the Underdogs", Tom Cowan, Esben Storm and Paul Cox become "The Quiet Men", and Brian Davies, Nigel Buesst, Bert Deling, James Ricketson, to name a few, represent "Poor Cinema" ("poor" here referring to low budgets rather than quality)

Several chapters however, are devoted to other subjects a skimpy survey of the Australian cinema from 1900 to 1969 ("Before the Money Started"), a brief concluding chapter ("We've Come A Long Way") a dedication to the packagers of the products ("Let's Hear It For the Producers") And all through the book there are passing references to remind readers that, behind the scenes, various writers, cameramen, editors actors financiers and others have played their part too.

Just about everybody seems to get a mention, as long as they have made a film or been involved in making a film that runs for 60 minutes or more, or unless their work belongs to the category of "the Documentary" or "the Avant-Garde", or "the telemovie"

While these are important omissions if the task is intended to achieve a comprehensiveness, it would be petulant to challenge the book for not setting its sights on a broader perspective Quite sensibly, it concedes that such a perspective still needs to be produced

The Last New Wave is not a scholarly enterprise in any sense of the word Its style is journalistic, undemanding concerned with the presentation of information in as simple a manner as possible Much of that information provides a fascinating background to the progress onto celluloid of many of the films dealt with in the course of the book.

For example, there is invaluable material about the unhappy history of **The Remavalists**, about the cuts made to **Sunday Too Far Away**, and about the labyrinthine courses taken by many of the filmmakers into the industry that has become their profession His "history" is of the kind that you might hear as fragmented snippets of gossip in the foyer at the Australian Film Awards, except that here it is all put together to assume the form of a coherent drama And there is comic relief too in the form of chatty trivia, whose contribution to the interests of research is not readily apparent

It is hard to grasp the significance of the fact that it was Patrick White who gave Bruce Beresford Barry Humphries' London phone number, or that Alan Finney told Phillip Adams to "burn it" after the preview of **The Adventures of Barry McKenzie** Hardly world-shattering news and, while I haven't been able to verify the accuracy of the former reference Alan Finney vehemently denies that he ever made such a comment about **The Adventures of Barry McKenzie**

This denial raises an important question about the book Based on interviews and on Stratton's experience around the fringes of production it needs to be treated with caution in terms of its accuracy — filmmakers will only tell you what they want you to know generally speaking, and personal impressions are always limited ones.

There are no footnotes citing sources from which the wary reader might have been able to try to contextualize the information offered nor is there any admission of grey areas of knowledge So it is clear that one is being asked to accept, unquestioningly, the history produced as a collection of "true stories"

Stratton's impressions of Australian film enterprise are unfortunately of the kind that are best described as safe His attitude to the filmmakers and their support systems represents, no doubt, an attempt to be 'fair', but results in no more than reverential impotence

He sets the tone in the preface with the assertion that "the men and women who work in the Australian film industry make up as fine a group of people as anyone could wish to know", and he seems to have bent backwards to force all of those whom he discusses into a framework of amicable relationships This he can do only by ignoring all the nepotism, betrayals, broken deals, deceptions, bitterness and bitchiness which permeates a major portion of the industry and which this book seems determined to pretend doesn't exist

On the other hand, Stratton's attitude to critics or reviewers, whose comments he excerpts by way of defining critical response to the films on their release, can only generously be described as ambivalent If their conclusions happen to coincide with his viewpoint, then they are terrific if they happen not to then it's "shameful" they should hold the views they do for they are being destructive to the future of Australian films He even turns to personal vindictiveness on occasions when their opinions have the temerity to cross his.

Stratton's critical inadequacy suggests an ignorance of any analytical work pursued after 1950 The fashion of his enthusiasm for **Newsfront** suitably demonstrates the point

> "**Newsfront** has not only been commercially one of the most successful, but it is also one of the best and certainly one of the most likeable new Australian films The awesomely skilful [sic] juggling of the live action with the newsreel footage sometimes takes the breath away, but the film is peopled with such rich, human characters that every moment is cherishable Scene after scene seems so perfect, so natural and so affectionate that one gets a lump in the throat These are real people, going through happy times difficult times, tragic times, but battling on and surviving in the end It's a film that can be seen over and over again for the sheer enjoyment and pleasure of its story, its characters and its unalloyed honesty." (p 212)

Were this passage a parody of Bill Collins' cloying gush, it would be a classic of its kind But the repetition of its ilk thoughout the book would seem to suggest that it's not, and that Stratton's foot has kept his tongue a long way from his cheek

It is a pity that David Stratton wasn't a researcher for someone with a greater awareness of film form a more demanding sense of history and less of a desire not to offend anyone except those who write *about* film This book then might have been a source of insight into the cinema of the past decade rather than a loose collection of occasionally useful tid-bits





Scene from Phil Noyce's ***Newsfront*** *one of the Australian films covered in David Stratton's The Last New Wave"*

Recent releases

Mervyn Binns

The recommended prices listed are for paper backs unless otherwise indicated and are subject to variations between bookshops and states

This column lists books released in Australia between December 1980 and January 1981 which deal with the cinema or related topics All titles are on sale in bookshops

The publishers and the local distributors are listed follow the author in each entry If no distributor is indicated the book is imported (Imp)

The list was compiled by Mervyn R Binns of the Space Age Booketore, Melbourne

Popular and General Interest

The Bo Derek Book
John Derek
Angus and Robertson/Angus and Robertson $7 95
A pictorial record of the highly-promoted new actress.

The Elephant Man The Book of the Film
Jay Kahn
Virgin/Thomas Nelson Australia $12 95
Photographs of the film and its making, the actors, the technicians the make-up, and the background story

The Films of Ronald Reagan
Tony Thomas
Citadel/Davis $25 50 (HC)
Covers the complete acting career of Reagan Illustrated with 350 photos (many extremely rare)

The Films of Twentieth Century-Fox
Tony Thomas and Aubrey Solomon
Citadel/Davis $45 (HC)
An invaluable compendium of all the films of Twentieth Century Fox, illustrated with hundreds of stills

Love Scene
Jessie Lesky inn
Sphere/Nelson $5 50
The story of Laurence Oliver and Vivien Leigh

The Making of James Clavell's Shogun
Coronet/Hodder $14 95
Large format paperback with illustrations

Swashbuckler of the Screen
Jeffrey Richards
RKP/Cambridge University Press $17 50
The book with 175 photographs captures the magic of the swashbucklers

World of Stars
Andy Stevens
Armada/W Collins $3 50
Fascinating feels about 200 of today e top cel ebrities

The Years with Oscar or the Academy Awards
ESE $6 20
New edition of the annual listing of Academy Award winners

Biographies, Memoirs and Experiences in Filmmaking and Filmographies

Conversations with Joan Crawford
Roy Newquist
Citadel/Davis $14 95 (HC)
A portrait of the actress who discusses her career in depth

The Fall Guy
Foreword by John Wayne
Hancock House/Imp $17 95 (HC)
Story of 'Bad Chuck' Roberson who spent 30 years as the Duke's double

The Films of Bela Lugosi
Richard Bojarski
Citadel/Davis $25 50 (HC)
Complete record of the life and career of the distinguished actor

The Films of Myrna Loy
Lawrence J Quirk
Citadel/Davis $14 50 (HC)
Complete record of her life and career, with casts, credits reviews and production notes of every film in which she starred

Finchy My Life with Peter Finch
Yolande Finch
Arrow/Hodder $5 95
A compelling and revealing biography of Finch e private life

Gracie Fields
Muriel Burgess with Tommy Keen
W H Allen/Hutchinson $14.50 (HC)
Story of perhaps the best-loved star the theatre has produced

The Hollywood Greats
Barry Norman
Arrow/Hodder $6 40
An account of the lives behind tod legends, based on a television series of the same name

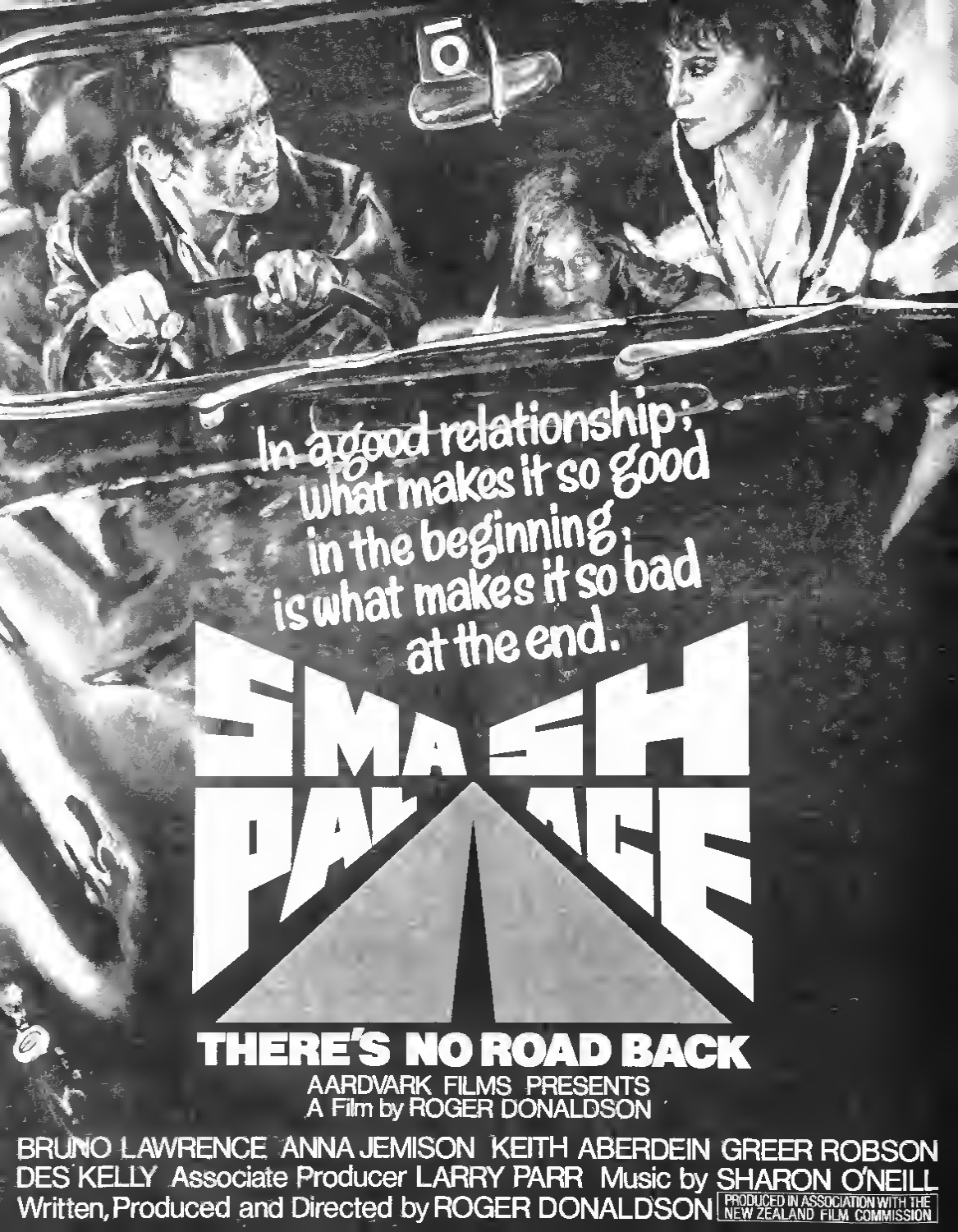
Hollywood in a Suitcase
Sammy Dave e jun
Grenade/Methuen Aust $19 95 (HC)
Autobiography with witty anecdotes about the stars of Hollywood and the films made there

Hollywood in the 1940s
Ed Ivy Cleone
Ungar/Ruth Wells $13 95 $25 50 (HC)
Collection of long lost autobiographical sketches — ideal for film buffe

I Remember Jimmy
Irene Adler
Arlington/Imp $11 20 $23 95 (HC)
The life and times of Jimmy Durante with more than 175 photos, poster and press clippings

Ingrid Bergman, My Story
Ingrid Bergman and Alan Burgess
M Joseph/Nelson $25 (HC)
The story of her remarkable life, illustrated with photos from her collection as well as from her films

Concluded on p 199



THERE'S NO ROAD BACK

AARDVARK FILMS PRESENTS
A Film by ROGER DONALDSON

BRUNO LAWRENCE ANNA JEMISON KEITH ABERDEIN GREER ROBSON
DES KELLY Associate Producer LARRY PARR Music by SHARON O'NEILL
Written, Produced and Directed by ROGER DONALDSON

PRODUCED IN ASSOCIATION WITH THE NEW ZEALAND FILM COMMISSION

New Zealand

NEWS

Compiled by Erica Shorl

New Zealand Films at Cannes

Five films four of them new will be presented by the New Zealand Film Commission to the international market at the 1981 Cannes Film Festival. The new films **Beyond Reasonable Doubt**, **Pictures**, **Smash Palace** and **The Scarecrow**, join **Goodbye Pork Pie** which returns to negotiate further territories.

Each of the new films will be represented by its producer in association with the NZFC Marketing director Lindsay Shelton and advisory officer Kerry Robyns will be in attendance, along with NZFC chairman Bill Sheat and executive director Doc Blakeney.

New Zealand's representatives will be based at Palais d'Orsay, Apartment C8 52 la Croisette 06400 Cannes Telephone (93) 39 3850.

Goodbye Pork Pie — All-time Record

Rave reviews and a box-office return likely to top $1 million, marks the resounding success in New Zealand of Geoff Murphy's **Goodbye Pork Pie**. It is one of the most successful films of the year from any source and the consensus among critics in the New Zealand press is that it is the best and most successful local film to date.

In a recent interview with Owen Shaw of *The New Zealand Herald*, Geoff Murphy is quoted as saying, "If you can't please your own market, the chances of selling overseas are remote."

Film Archive

Formal establishment of the New Zealand Film Archive was finalized on April 1. David Fowler, previously manager of the National Film Unit, took up his post as chairman and Jonathan Dennis as director. Dennis returned recently from nearly two years working, observing and studying the operation of 20 of the world's major film archives in Britain, Eastern and Western Europe and North America.

Jointly established by the New Zealand Film Commission, the NFU, the National Archives, the Education Department, Television New Zealand, the Department of Internal Affairs and the Federation of Film Societies, the NZFA's first priority is to raise the funds needed to begin the salvage and preservation of the country's feature-disappearing film heritage.

"We have a disastrous survival rate with our films," says director Jonathan Dennis, "having lost probably irrevocably, maybe as many as 14 of our early features, which is more than has been produced here in the past 10 years."

With nearly one million metres of film and about 80 titles at present stored in Wellington, waiting to be copied — among them all that remains of New Zealand's most ambitious silent feature, **Birth of New Zealand**, made in 1920 — the NZFA has a difficult task raising funds in time to save these films.

In a press statement confirming the establishment of the NZFA, Dennis stressed the importance of such a facility in New Zealand:

"Permanent preservation of New Zealand's films from our first surviving fragment of the Duke and Duchess of Cornwall and York visiting Rotorua in 1901, to **Goodbye Pork Pie** can only be guaranteed by the existence of a film archive with the necessary financial resources to save the films from destruction."

For further information or to forward contributions write to: The Director, New Zealand Film Archive, P.O. Box 9544, Courtenay Place, Wellington. Telephone (04) 850-162.

One Of Those Blighters . . .

Ronald Hugh Morrieson once expressed the thought, "I hope I am not one of those blighters who is famous when he is dead." However the revival of interest in his works, particularly by filmmakers may well bring this about. One novel (*Scarecrow*) has already been adapted, another (*Pallet on the Floor*) is due to be filmed in November and there is a dramatized documentary on his life in production.

Directed by Lynton Butler and produced by Larry Parr, the documentary, **One Of Those Blighters**, reconstructs Morrieson's life in the small New Zealand town of Hawera.

Morrieson was a musician and a writer with a rare gift. His writings were published but relatively ignored, and he died in his early fifties from the effects of his chronic drinking and a deep grief for his mother.

Morrieson is played by Bruno Lawrence, an actor known for his musical talents.

Due to screen on television later this year, **One Of Those Blighters** may coincide with the cinema release of *The Scarecrow*, based on Morrieson's first novel which was published in Australia in 1963.

Equity Seminar

At the Trade Union Centre in Auckland in March 1981 members of Actors' Equity, their executive representative, Don Farr, and New Zealand film producers met to discuss local filmmaking.

The seminar, "New Zealand in the International Film Industry," was attended by about 30 Equity members and by leading figures in the New Zealand film industry. Producers John Barnett, Geoff Murphy and Rob Whitehouse, chairman of the New Zealand Film Commission Bill Sheat and actor-director-writer Ian Mune, were among those who joined in the discussions presided over by Don Farr.

The seminar was one of six to be held in recent months to set the ground rules and discuss obstacles upon which the union can build negotiations for award minimums and conditions of employment. Of equal significance however was the acknowledgment by both parties of the importance of communication in avoiding confrontation.

Farr spoke later of the role that he sees Equity playing in the development of the film industry:

"Equity will act in a sense, as the 'conscience of the industry. We are the one group who bridges every production, we are in every film. If a specific film comes up we can't then impose restrictions because it is too late. What we can do is establish those restrictions and raise them where it makes sense."

Asked if this could lead to the damaging and restrictive practices which have emerged in Australia, he replied:

"We have already agreed in principle to a production that has a huge overseas ratio because of the particular script requirements and that hasn't presented any problems. We don't intend to be unreasonable and we don't intend to allow anyone else to be unreasonable either."

If the attitudes expressed at the seminar and the positive approach of the participants are anything to go by, the New Zealand film industry should be in a position in the future, to avoid divisive conflicts.

Antony Ginnane comments on need for Co-operation

While in New Zealand in January, to follow up on the progress of **Race to the Yankee Zephyr** and to launch production on **Dead Kids**, Australian producer Antony I. Ginnane talked to Erica Shorl about the potential for co-operative ventures between the Australian and New Zealand film industries. Acknowledging that Australia's film industry was more advanced than New Zealand's at this stage, he said however, that:

"the two industries are both very fragile creatures and in the long term it is likely to be difficult for either to survive in a competitive fashion. They both need to work together."

Ways in which this could come about would be by a closer examination of each country by the other as a marketplace for their films. Ginnane said:

"Australians have been inclined in the past to regard New Zealand as a comparatively small distribution area, but the extent to which producers can cover their base by having skilful knowledge of two local areas should not be overlooked."

Ginnane said he would also favor the introduction of a formal co-production treaty between the two countries to cover all aspects of film production from investment through to access to talent and technicians.

"If we could manage to legitimize in a formal document under both governments tax benefits, joint nationality for technicians and overcome problems with Equity, I think that would be of tremendous benefit to both film industries. There are several producers here of some significance for whom it would be valuable to be able to associate themselves with Australian production groups just to strengthen the base."

Correction

NZ National Film Unit

In an interview with Alun Bollinger (*Cinema Papers* No. 30 p. 463) several statements were made to the effect that laboratory work on two recent New Zealand features, **Middle Age Spread** and **Goodbye Pork Pie**, had been handled by the New Zealand National Film Unit. *Cinema Papers* has since been advised that both films were in fact handled in their entirety by Australian laboratories.

Cinema Papers regrets that these statements were published and apologizes to the National Film Unit in Wellington for any distress or wrong impression caused by them. *Cinema Papers* acknowledges that any laboratory problems associated with the films cannot be attributed to the National Film Unit. ★

"The same week our fowls were stolen Daphne Moran had her throat cut."

The Scarecrow



Starring John Carradine nnd Tracy Mann nnd introducing Jonathan Smith

with Bruce Allpress, Jonathan Hardy, Daniel McLaren, Anne Flannery, Des Kelly and Phillip Holder

Screenplay by Michael Heath and Sam Pillsbury, adapted from Ronald Hugh Morrieson's novel 'The Scarecrow'

Directed by Sam Pillsbury Produced by Rob Whitehouse

An Oasis Films/N.Z. National Film Unit co-production Made with the assistance of the N.Z. Film Commission.

'The Scarecrow' published by Heinemann Publishers and Penguin Books (NZ) Ltd.

For sales information contact:

New Zealand Film Commission
P.O. Box 11 546 Wellington New Zealand

Cables: Filmcom Telephone: (4) 722 360
Telex: Filmcom UINTAS NZ31048

New Zealand's newest feature film



The Poindexter family Pa (Des Kelly), Ma (Anne Flannery) Athol (Bruce Allpress) Prudence (Tracy Mann) Ned (Jonathan Smith) and Herbert (Stephen Taylor) The Scarecrow

PRODUCTION REPORT

THE SCARECROW

One spring morning, 13 year-old Ned and his friend Les find their chicken roost has been pilfered. At the same time, 400 km away in the city, a teenage girl is found floating in a pond, her throat cut . . .

The two crimes, one so petty and the other so diabolical, belong to the same story in which an adolescent boy grapples with manhood and morality while a necrophiliac murder, Harry Salter, stalks the boy's beloved sister, Prudence, who is ripening into womanhood.

Set in the fictional small New Zealand town of Klynham in the 1950s, **The Scarecrow** stars veteran actor John Carradine as Harry Salter, award-winning Australian actress Tracy Mann (**Hard Knocks**) as Prudence and introduces Jonathan Smith as Ned and Daniel McLaren as his friend Les.

Directed by Sam Pillsbury and produced by Rob Whitehouse, the film was jointly financed by private investment in association with the New Zealand Film Commission, the National Film Unit and Television New Zealand. Now in post-production, **The Scarecrow** is due for release later this year.

Sam Pillsbury
Director

__The Scarecrow__ is Sam Pillsbury's first feature and follows a successful career as a documentary filmmaker, with such credits as __The Greatest Run On Earth__ and __Birth__ with R. D. Laing, as well as doing freelance work for television.

An American, Pillsbury has spent 20 years in New Zealand. After earning a Masters degree in English literature 10 years ago, he joined the National Film Unit as a production trainee.

Now, with his own production company, he devotes his time to making films, documentaries and commercials. He begins this interview (with Erica Short) by discussing the influences and experiences of his early filmmaking years.



I was with the National Film Unit for 5½ years. In the first year I made two films one for the New Zealand Electricity Department, which, to my shame, was quite good, the other, about the School Dental Service, which went out as a short with Federico Fellini's **Satyricon**. It wasn't a very good film, but it had its moments and they were to do with people, the relationship between the children and the nurses, which was delightful and that part of the film was good.

In those days, the NFU was rather biased towards 35mm color "pretties", something I was rather hostile towards, coming from the protest era of the late 1960s and the Vietnam War. I wanted to make 16mm black and white social documentaries.

While I was there, I was very fortunate in being able to work with Paul Maunder, from whom I learnt much. He started at the NFU not long before I did, but he had been to the London Film School and had also done a lot of theatre. I had an enormous amount of respect for him and his discipline in scriptwriting and directing. I was his assistant director and editor on **Gone Up North For A While** which was, I think, the first decent television drama ever to screen in New Zealand.

In 1975, I left the NFU to start my own production company. My wife, Barbara, and I decided to move to Auckland and, in those days, that was going out on a limb, because Wellington was much more the centre of things, this is still true to a lesser extent today. I spent most of my time in those first two years commuting back and forth to Wellington by plane. I made **Birth** with R. D. Laing and freelanced for television. Gradually my workload in Auckland increased and, for the past two years, I have had as much production work as I can cope with.

What other films have you made?

Three years ago I made a documentary for the Mental Health Foundation called **A Family Of Ours**, about a teenage boy who was admitted to a mental home because he was exhibiting signs of extraordinary behaviour. It was very much Laing-inspired, probably because of my connection with **Birth** and Laing's humanist way of looking at relationships and problems. The essence of **A Family Of Ours** was Laing's idea that madness is something which is a normal reaction to an insane environment.

I also made six documentaries for Television One and Two, which were each done in four weeks. These were in the first days of television going into social documentaries. There was one about a recidivist, one about a Maori boy coming from the country to the city, another about four people in a hospital ward and their relationships with each other, and another about a Maori woman who worked all night as a cleaner and all day minding children so that she never got any sleep. All of them were about people in society, injustice and conflict, which is what I think I am really into.

You made another film, "Against The Lights", in which those themes were apparent, as well as an awareness of the plight of those who are regarded as misfits or outsiders. It is obviously something of which you are aware . . .

Yes, it is. It is something I have a certain obsession about and is also in **The Scarecrow**. A constant experience for me in my childhood was that my parents moved around a lot. That, and the fact that I am an American, meant I have always been an outsider. I am sure that motivated things like **Against The Lights**.

How did you first become involved with "The Scarecrow"?

I was interested in it from the start and wanted to do it very badly. I also wanted to have a working relationship with somebody so that I would be free to operate more as a director.

So, when I found Rob had the rights to *The Scarecrow*, I got him involved with raising money for **The Greatest Run *On* Earth**. It came together in only six weeks and I think Rob was quite impressed.

When we finished **The Greatest Run On Earth**, Rob said he was off to the U.S. and I decided to go with him and, while we were away, convince him I could do **The Scarecrow**. It cost me four grand, but it was worth it.

What attracted you so strongly to the story?

The wonderful thing about *The Scarecrow* is that it is an incredibly serious story which is also very funny. In that way, it seems to me to be one of the most perfect plots you could encounter. I had no doubt it would make a wonderful film.



Prudence Poindexter (Tracy Mann) in the chicken shed ***The Scarecrow***



Ned and his friend Les (Daniel McLaren) ***The Scarecrow***

Scarecrow is a profound story about appearances and reality, truth, injustice and justice, good and evil, youth versus age, corruption and innocence, the individual's relationship to society — every important universal theme But the way the themes are presented in the book is so stylish and witty, amusing and macabre, I trembled at actually rising to the occasion.

How are those themes presented in the film?

Well, the story evolves around two boys growing up in a small town and the relationship one of them, Ned, has with his sister It tells how that relationship keeps them together and pulls them through the events which come to affect their lives.

Ned is basically a teenager obsessed with the friendly rivalry and camaraderie of his friend Les: they both become interested in sex and in being competitive Ned is also quite worried about the gang in town, which is an immediate threat to his wellbeing. His sister, Prudence, is growing up and becoming a woman — Morrieson's fantasy of the child-woman — learning about sexuality, conforming and not conforming, acceptable social behaviour and so on

Ned and Prudence are threatened by the whole town which wants to corrupt them and bring them down to their level They barely survive and do so only because of each other Salter is the real threat, however, but Salter is accepted by the town No one in the town is capable of perceiving absolute evil for what it really is, whereas Ned and Prudence are capable Ned senses early on that Salter is implicated in the murders and that he is evil, but he does nothing about it

The whole point to the story, as I see it, is Ned's actually recognizing in the end that he has to take action — which he does, but only in the nick of time and only because he is helped by Constable Ramsbottom Ramsbottom epitomizes dull-witted goodness and strength without insight. Ned has the perception, but he lacks the ability to act In the end, they combine into an invincible pair which exorcizes the evil from the town and rescues Prudence



Producer Rob Whitehouse

Would you describe it as a horror film?

I don't know. It has already been called a horror film but I don't really regard it as one. Certainly the horror elements are there to be used as an ongoing thing, but really I hope it will be a black comedy-satire-horror-thriller The rushes are funny, but I won't really know it has worked in a comedic way until I sit in a theatre and hear people laugh.

Did casting present any problems, given that you had to find people capable of playing a child-woman, two adolescent boys and an old man?

We started looking for Ned, Les, Prudence and Salter well in advance, because we knew they were going to be the most difficult We spent five months looking for the two boys and Prue

I was always confident that we would find all the characters we wanted in New Zealand, particularly in the age group where one expects to find fairly well-trained actors, between 20 and 50

You cast Australian actress Tracy Mann in the role of Prudence Why was that choice made?

Strangely enough, I still feel sure we would have found Prue in New Zealand, but time ran out. I didn't want to use any Australians because it seemed to me that in a New Zealand film one should have New Zealanders. There was something quintessentially "New Zealand" about Prudence

But we auditioned in Australia and Tracy Mann was absolutely wonderful. She was, by far, the best Still, I feel I missed somehow in not finding a Prudence in New Zealand

But I found Ned and Les here, they are bloody good as actors and as people to work with Little Jonathan Smith, who took the part of Ned, was on the set almost all day, every day of those seven weeks and, although he looked a bit tired in the end, he was still turning up the goods

Basically, though, the casting was very successful, the characters were incredibly well suited

What time did you have for rehearsal?

Very little The week before we started shooting I rushed around with the principal actors seeing different actors In the end, I rehearsed almost everyone before we started shooting I was pressed for time, but we got pretty nice relationships going

Did you storyboard?

No We didn't have time and it would have been a luxury One thing I would really like to do is go through a whole film with the actors on the locations with a still camera and photograph it all But, it would take weeks

The film is set in the 1950s in a small New Zealand town. Originally it was to have been filmed in Hawera, but later you moved to Auckland and Thames. Did that change present you with any particular difficulties in terms of the look of the film?

Yes, quite a few. At times it was colossally restrictive, I couldn t pan 180 degrees in a street because of the way the street looked At Thames, for example, I did shots I

"The standard of the NFU Laboratory is superb"



Andrew Brown, producer of Thames Television series "Edward and Mrs Simpson."

Emmy-award winner Andrew Brown was recently on location in New Zealand's South Island filming "Bad Blood" for Southern Pictures. He had this to say about the NFU Laboratory:
"It's equal to any trusted and top-rated laboratory anywhere in the world.

"The quality and colour of the 'dailies' we received throughout the shooting was first class.
"We couldn't fault the service and attention provided by the laboratory and its staff. It was always reliable, efficient and highly professional. In short, superb."

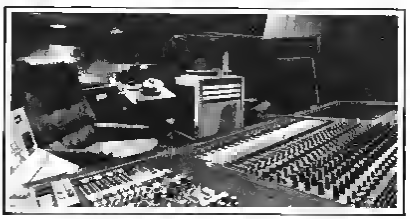
The NFU operates a day and night service to provide same-day rushes in both 35mm and 16mm as well as top quality grading, neg matching, opticals and bulk release printing. We set a standard unsurpassed in New Zealand and the South Pacific Region for film-makers working in our own country, Australia, South-East Asia and the South Pacific. If you want a laboratory that really cares contact NFU Manager, Douglas Eckhoff, now.

NFU

New Zealand National Film Unit
P.O. Box 46-002 Park Avenue, Lower Hutt, New Zealand
Telephone: Wellington 672-059 Telex: NZ3491

HARLEQUIN

Recording Studios



Making Music For The Scarecrow

112 Albert St, Auckland 1, New Zealand
Ph: (09) 77-93-53; 79-98-26

ALBUM — FILM — COMMERCIAL PRODUCTIONS



would never dream of doing if I had had the freedom to move. I found it quite a study in encumbrance.

On top of that, we also had to doctor areas, which cost us many hours — like having to change a street light or a sign or conceal a car. It was a real hassle.

Were you a stickler for authenticity in period detail?

I didn't take the period aspects too literally. There were many occasions when people said to me, "That haircut isn't right", or "So and so wouldn't have a beard", and I would reply, "Don't worry about it, it's a fiction, a fantasy — a story that happened somewhere, sometime, about people in relationship to their environment. It doesn't actually matter."

Strictly speaking, it isn't perfectly in period but I don't think that is relevant.

Neil Angwin, who was art director on "My Brilliant Career", was production designer on "The Scarecrow". What did he bring to the production?

The thing about Neil that was superb was that his own style and sense of humor were so right for the subject. The detail of the set dressing in the funeral parlor, for example, is absolutely perfect.

My real concern with the art direction in this film wasn't its historical accuracy, rather that the balance between the horror and the comedy be there. With Neil, there was no question about it at all.

Special effects are a big factor in "The Scarecrow", with murders being committed and a mansion burning down. How did you handle them?

Frankly, I wasn't terribly happy with the way most of the special effects went. We did them all in the end, but I think the production could have benefited from having a really good special effects person on the shoot.

We had "a very serious problem in Klynham", as Constable Ramsbottom would say, in that with four features going on at the same time it was difficult to get hold of the right man to do everything perfectly.

I know much more about special effects now and I shall certainly pay more attention to them in the future.

Was it a difficult film to light?

We had diabolical weather throughout the shoot. There was a total lack of continuity and of the five or six scenes I wanted bright, to highlight the horror-to-comedy element, one of them had to be dropped and three others we had to do in the rain.

But probably the worst thing about filming, which doesn't have anything to do with the lighting, was that with the enormous proportion of night shooting, no one got much social life or sleep during the shoot. People were pretty tired most of the time.

Can you describe your style of direction?

I don't really know because I have nothing to compare myself with. I know I prefer working with a very small crew, where you can take your time, sit, laugh, have a cup of tea and think about ideas for a shot. But on a film like **The Scarecrow**, I felt like I was running in front of an express train. No sooner had you completed one take, you were off on the next. You couldn't sit and talk about it over a cup of tea. I hope I learn to cope better in the future with the size of crew we had on **The Scarecrow**.

But as far as my style goes, I can't really describe it. I think you must always have a reason for what you do. And every shot, like every word, has to be there for a reason — so does every nuance of performance. So you shoot a scene in a particular way because of what you are trying to express. Maybe you don't have to be able to articulate it, but when you are putting something together, regardless of what it is, there should always be a reason for it.

I also think you must do everything with love. That goes for the actors and, hopefully, everyone in the crew as well as me, because I think it shows in the film.

It is said of you that you are a director with a particular eye for performance, concerned to get the best from your actors . .

I would be amazed if all directors didn't have the same concern. But actors tell me that directors often don't, which I find very surprising. If I am good in that particular area, maybe it is because in some ways I have tended to neglect the technical areas of filmmaking a little. Perhaps I overcompensate towards the actors' performance, but I am going for something which has to do with a state of mind of a particular person at a particular time — that interests me most of all.

What are your plans for the future?

I would like to carry on making films which deal with people, human issues and relationships: kids growing up, parents and children, lovers and marriage, death. Those are the things that interest me.

I have several projects in line, including a television drama based on a story by Wilf Ihimaera, called *The Makutu of Mrs Jones*. I will be starting that soon.

I am very interested in making a documentary about love, although I don't know if I am up to it yet. I would also like to make another documentary about education, which will really be a film about creativity and how the state education system destroys it.

There are about three feature films in the offing. One is about a man who is closely connected to the events surrounding a sex killing and how he copes with it — not a happy film at all, but it could be magnificent. Then there is another quasi-adventure film about a man versus society, and another about three married couples who spend a long weekend together in a holiday house. But which one of those projects will come up first, I don't know. ★



The Lynch gang accosts Prudence. The Scarecrow



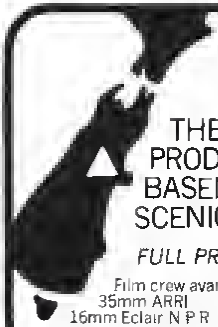
Pa (Dex Kelly) and Ned (Jonathan Smith) The Scarecrow



Evil and innocence. Harry Salter (John Carradine) and Prudence. The Scarecrow



Prudence is saved by Constable Ramsbottom. The Scarecrow



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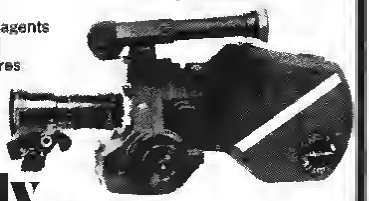
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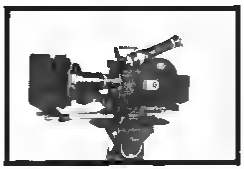
Credits include "Beyond Reasonable Doubt", "Goodbye Pork Pie", "Sons For The Return Home", "Rodeo", "Middle Age Spread", "Skin Deep" and BASF Commercial.

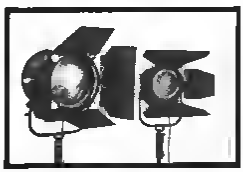
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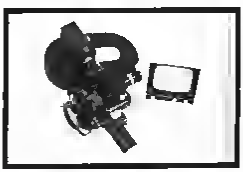
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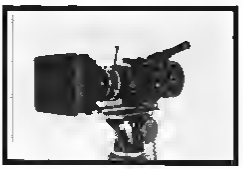


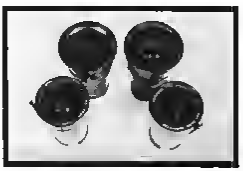




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FEATURES

POST-PRODUCTION

DEAD KIDS

Prod company: Shadow Land Productions/Sannon Glen for South Street Films
Producers: Antony I Ginsberg, John Barnett
Director: Michael Laughlin
Scriptwriters: William Condon, Michael Laughlin

Photography: Louis Horvath
Sound recordist: Paul Clark
Editor: Petra Von Oelffen
Prod designer: Susanna Moore
Exec producers: John Daly, William Feyman

Assoc producer: William Condon
Prod manager: Doug Anderson
Prod secretary: Lynette Gordon
Typist: Alfreman Cork
Prod accountant: Dess Hill
Prod assistants: Margaret Hilland, Cathy Anderson

1st ass director: Matley Mewby
2nd ass director: Mark Jones
3rd ass director: Chloe Veronicz
Continuity: Jacs o Scl van
Producer's assistant: Sylvia Van Wyk
Camera operator: Ricardo Vinte
Focus puller: David Bradsell
Clapper/loader: Sea Nesbitt
Key grip: Tina Bayliss
Asst grips: Michael Clarke, Mike Cotwell, Geoff Dawkins, Ian Fitts

Gaffers: Morrey Grey, Danny Davis

Boom operator: Russell Corline
Costume designer: Grace Fe Angeli
Make up: Anna Fospichi
Special effects make-up: Greg Rhoden
Hairdresser: Ann e Fleig scht
Wardrobe: Jolia Mensford
Nurse: Toni Okkerse
Prop buyer: Lynda Dye
Standby props: Jua Barrand
Art department asst: Merrie Edmond
Gaffer: Kevin Chisnell
Set construction: Richard Shaw
Still photography: Bill Heyward
Best boy: Gary Pondell
Runner: Peter Hi wad
Transit driver: John Fendhem
Make-up van driver: Martin Edmond
Catering: Chris Pearsen
Mixed at: United Sound
Laboratory: Colorfilm
Lab liaison: Pat Dacey
Length: 8k m
Gauge: 35mm Aaamorph c Panavision
Shooting stock: Eastmancolor
Sound effects: Sonic Images
Cast: Michael Murphy (John Bradley) Lucas Fetcher (Barbara Hesmeheed) Dan Shea (Pete Brady) Fiona Lewis (Gwen Perkins) Arthur Dignam (Dr LaSanga) Jay Young (Caroline) Scott Brady (Detective Shea) Charles Lane (Donovan) Mic c Mc Care (Lower Myernell) Saryl Ta Weis (Mrs Hemdell)
Synopsis: Strange events bring fear to a small town in the American Midwest.

PICTURES

Prod company: Pacific Films
Producer: John O Shea
Director: Michael Black
Scriptwriters: Robert Lord, John O'Shea

Based on the original idea by: Michael Black
Photography: Rory O Shea
Sound record st: Graeme Miller
Editor: John Kelly
Assistant to producer: Craig Wallace
Prod manager: Dianne Scherman
Studio manager: Eric Anderson
Prod secretary: Barbara Jorgensen
1st asst director: Steve Hooker Lampion
2nd asst director: Jonathan Stone
Continuity: Jacqui Sa lvas
Camera operator: Michael Hardcastle
Focus puller: Richard Sick
Clapper/loader: John Spurdle
Key grips: Trec Bayliss, Bob Carlisle

Gaffer: Chris Short
Boom operator: Pav Gevond
Make-up: Eric Briggs
Hairdresser: Pussell Coffre
Wardrobe: Lesley Vanderwelt
Wardrobe assistants: Jean Palmer, John Pasene, Gwen Kuiper, John McGilp, Ann Coombes, Louise Blackburn

Props: Kathy Jorgensen, Bernard Kaiser
Transport: Travor Heysum
Set construction: Chris Pas ger, Ross Reeder, Dave Armoor, Ian Mr ed
Asst editor: Adrienne Rogers
Sound edits: Geoff Shepherd
Mixer: Brian Shearsm
Still photography: Trevor Ubsitt
Tech advisers: Mark Cr g e, Herdw oke Knight, Ian Mi ke
Best boy: Laboratory: Nat onal Film Unit
Lab liaison: Chr s ehne Tyson
Gauge: 35mm
Shooting stock: Eastmancolor
Cast: Kevin Wilson (Alfred Burton) Peter Vere-Jones (Walter Burton) Helen Moulder (Lydia Burton) Elizabeth Cr ter (Helen Sutton) Terence Sayer (John Pochefort) Mollie Marc kate (Ngaiotl) Pos Lyas (Pres dent) John Co en (Cossy) Ken Steckhart (Officer) Suzanna Fa rel (Char otte)
Synopsis: Two b rothers Alfred and Walter Burton (fed wives and new Mioon and European friends seme s r terms a their different ways with colonial New Zealand society and its prejudices

RACE TO THE YANKEE ZEPHYR

Prod company: FGH Film Consort um/Zephyr Films for City Films
Dist company: Hemdale Releas ng Co rporat on
Producers: Antony I Ginsberg, David Hemmings, John Barnett
Director: David Hemmings
Scriptwriter: Evans le Roche, Evanni le Roche
Based on the orgnal idea by: Vmsent Mordon
Photography: Grahame Mc Fee
Sound record st: John Lu ng
Edit r: Barnard Hicks
Prod design r: Ell an Mey
Cameraman: William Faymn
Exec producers: John Daly, Mc hae Ray

Prod supervisor: Brian W Cook
Unit manager: Tim Sandels
Unit nurse: Tom Okkerse
Prod secretary: Jeany Early
Secretary: Diana Stewart
Prod accountant: Dean Hi
Prod assistants: Barbara Williams, Mark Jeffas

1st asst director: Mchay Newey
2nd asst director: Chr s Kenny
3rd asst director: Chr s Short
Continuity: Jackie Sull var
Producer s assistants: Sy via Ves Wyk, Jane Gibbs

Camera operator: Fredd s Cramer
Focus puller: Peter Rogers
Clapper/loader: Peter Dey
Key grip: Andy Grant
Asst grips: A lan r Barry, Bren Cassler

Gaffers: Fay Gov ard, Don Cowsley

Genny operator: Nel Carnoll
Boom operator: Ben Tomalin
Art director: Vlgh s Bandman
Costume designer: Asprod le Kondos
Make up: Lesl e Vanderwell
Hairdresser: Patric a Dishen
Chief Wardrobe: Cheryl Williams
Wardrobe: Pat Murphy
Standby wardrobe: Ja ne Mendrid
Wood assistant: Liz Jowsey
Prop buyer: Christophe Pac ar
Standby props: Trevor Haysm, Jon Barnard

Special effects: Kevin Chisnell, Gerald Jamyeson, Graeme Sang, Edward McHanlland

Carpenters: Rod a Outts de, Graeme Watkins

Construction manager: Salvage engineer: Asst ed tor: Neg matching: Editing assistants: Stunts co-ordinator: Stunts:

Col r photography: Read boy: Pupil lity: Unit publicist: Catering:

Mixed at: Laboratory: Lab liaison: Length: Gauge: Shooting stock: Scheduled release:

Cast: Ken Wat (Harvey) Lesley Ann Warren (Sally) Donald Pleasence (Goldie) George Peppard (Theo Brown) Blune Lawrence (Parker)
Synopsis: A DC-3 c ra h on the Yankee Zephyr crashes in New Zealand in 1946. The wreckage is discovered 35 years later and a real groups compete to salvage the $5M m l on cargo



Dead Kids

SCARECROW

Prod company: Dess Films
Producer: Rob Wm tonson
Director: Sam Pillsbury
Scriptwriter: Michael Heath
Based on his novel by: Ronald Hugh Morr son

Photography: James Bartle
Sound recordist: Don Reynolds
Editor: Ian Jona
Prod manager: Grahame McLeay
Camera operator: John Day
Key grip: Tmo Bates
Gaffer: Dea Lewsay
Laboratory: Nat onal Film Unit
Length: 12B mms
Gauge: 35mm

Cast: John Cornad ne (Sale) Tracy Moss (Producer) Anne Fossey (Mrs Pom Carter) Des Kely (Pe Poindexter) Dane McLaren (Lm Wrenn) Jonathan Smith (Nes Jonathan Harny (Charles Delaney) Duane O Connor (Angelo) Philip Haldas (Constable Ramsbottom)
Synopsis: A c ezed mortician serves in a small town where a young edi ucsal boy and h s teenage sister are facing the challenges of growing up. The mortician chooses the girl as his next victim — only the brother can save her

THE SHOOTING

Prod company: Southern Pictures London
Producer: Andrew Brown
Director: Mike Newell
Photography: Gary Hansen
Editor: Peter Hollywood
Prod designer: Ka Hamilton
Exec producers: Mark Shves, Al Sargess

Prod supervisor: Bliss Wm tonson
Location manager: Sue Mey
Prod secretary: Penelope Allamathy
Prod accountant: Pia Swithcombe
Asst accountant: Kate Highfield
Accounts secretary: Margaret Wall
Prop assistant: Nerys Hanby
1st asst director: Stuart Freeman
2nd asst director: Andy Armstrong
3rd asst director: Chris Short
Continuity: Lorelle Hall
Camera operator: Gary Hansen
Camera focus: Mike Hardcastle
Clapper loader: Richard Sick
Key grip: Pete Mansel
Asst grip: Kenny Williams
Special fx supervisor: Chris Murray
Special fx assistant: Jonathon Wood
Scenewing gaffer: Mick Morris
Dolly: Pay Govind
Caterer: Andy Reid
Genny operator: Neil Campbell
Boom operator: Lee Tamahori
Art director: Pan Highfield
Asst art director: Rich Paterson
Art department research: Louis Gallo
Costume designer: Jean Cl mmins
Make-up: Lesley van der Wal
Make-up assistant: Liane Perry

Special fx make-up consultant: Rob McCarron
Hairdresse: Barry Ahern
Wardrobe: Christine West
Wardrobe assistant: Michael Kear
Props: Richard Francis
Props assistants: Lenny Mundy, Chris Pass

Standby props: A Ford
Construction manager: Trevor Major
Set security: Dave Irvine
Asst editor: Chris Douglas Mann
Numbering service: Mr Chapper
Mixer: Rob Allen
Still photography: Ken George
Wrangler: John Collis
Best boy: Tom Wilkin
Runner: Glenn Tamahiti
Wellington liaison: Janet McIver

Cast: Jacki Thompson (Stanley Graham) Carol Burns (Dorothy Graham) Dean Hill (Ted Best) Michael Hone (Trev Read) John Bach (Bert Cropp) Alan Jervis (Ralph Rentcraft) Cliff Ward (Henry Growcott) Ken Backhaus (Tommo Nelson) Philip Holder (Mea Culpeau) John Hamel (Mostly Hager)
Synopsis: Set n g South Island farming community in the 1940s. Three policemen are shot dead and in the massive manhunt that follows three more men die before the killer is captured

SMASH PALACE

Director: Roger Donaldson
Scriptwriters: Pearl Donaldson, Bruno Lawrences

Based on the short story by: Roger Donaldson
Photography: Graeme Cowley
Sound recordist: Mike Westgate
Editor: Mike Horton
Art director: Peaker Griffin
Composer: Sharon O Neil
Assoc producer: Larry Parr
Prod manager: Melvina Dixon
Prod accountant: Mevi ls Bridgman and Co

Prod assistants: Angela Zinkovich, Veronica Lawrence

1st asst director: Steve Lockier Lampion
2nd asst director: Susan Peirden
Continuity: Helen Brown
Casting: M & L Casting
Camera operator: Pac Losch
Focus puller: Peter Dey
Clapper loader: Brian Kasalar
Key grip: John Spurdle

Gaffer: Stuart Dryburgh
Electrician: Dan Gerrans
Boom operator: Stewart Men
Make-up: Bryony Hatten
Wardrobe: Anashe Blackett
Props: Ian Nightingale, Siobhan Penny
Steadicam operator: Patrick Moresman
Catering: Robin McGhie
Length: 100 m ne
Gauge: 35mm
Shooting stock: Eastmancolor
Scheduled release: Cannes Film Festival 1981

Cast: Bruno Lawrence (Al) Anna Jemison (Jacqui) Greer Robson (Georgie) Keith Aberdein (Ray) Des Kely (Tiny)
Synopsis: A man separated from his wife, changes the l ves and hea ts of those around him

IN RELEASE

BEYOND REASONABLE DOUBT

Prod company: SRD Productions
Dist company: Endeavour Productions
Producer: John Barnett
Director: John Laing
Scriptwriter: David Yelloz
Based on the book: *Beyond Reasonable Doubt?*
by: David Yelloz
Photography: Alan Rattigan
Sound record st: Don Reynolds
Editor: Michael Horton
Exec producer: John Barnett
Prod supervisor: Grahame McLean
Prod secretaries: Midge Mc drops, Jane G bert

Prod accountant: Dess Hi
Prod ass stant: Trishc Dewsn
1st asst director: Matley Newey
2nd asst director: Jonathan Co tinane
Continuity: Jacqu Sc lvas
Camera operator: Paul Tench
Focus puller: John Day
Clapper/loader: Ian Tarff
Key grips: Jeff Jam sson, Vic Yeates

Gaffer: Tmo Bayliss
Electricians: Don Jowsey
Boom operator: Simon Wyatt
Best boy/runner: Lee Tamahori
Art director: Ke hawkes
Make-up: Lesley Vanderwalt
Make up assist: Sarah Anderson
Wardrobe: Jacki Stacey
Ward assistant: Bias Jones
Props: Chris Packer
Standby props: Trevor Haysm
Set decorators: Steve Sorensen, John Fisher

Set construction: Tony Hastin
Asst editor: Christies Lancaster
Mixer: Don Reynolds
Still photography: Ph p Peacock
Catering: Linda Doyle
Catering assist: Robin Murphy
Laboratory: National Film Un t (Pinewood)
Length: 190 m nes
Gauge: 35mm
Shooting stock: Eastmancolor
Cast: Dave Hemmaga (Bruce Hcher) John Hargreaves (Arthur Alas Thomas) Diane Rowan ly v an Thomas ce Weskin (Kevs Ar Tony Barry, John Hagnas) Grant T ly (David Mornal Mervyn Sandler sea (Len Demler) Terence Cooper (Paul Temm)
Synopsis: A search for two bodies and a murderer subsequent tr als a conviction and s ventual p rdon. A contemporary story of a fight against a ju dicial system.

GOODBYE PORK PIE

Prod company: Pork Pie Productions
Dist company: Pork Pie Productions
Producers: Nigel Hutchinson, Geoff Murphy, Geoff Murphy, Ian Mune

Director: Geoff Murphy
Scriptwriters: Geoff Murphy, Ian Mune

Based on the original idea by: Geoff Murphy
Photography: Alan Bollinger
Sound record st: Don Reynolds
Editor: Michael Horton
Composer: John Charles
Prod manager: Pat Murphy
Prod secretary: Veronica Lawrence
Assistant prod secretary: Shirley Dann
Prod assistants: Kerry Robins, Jeff Kiwa, Sam Pelesory

1st asst director: Dorthe Shaffmsen
Continuity: Glennis Conway
Camera operator: John Day
Camera assistant: Murray Milne
Focus puller: Mike Hardcastle
Clapper loader: Alastair Barry
Key grip: Peter Reid
2nd ass t photography: Steve Dryburgh
Gaffer: Simon Watt
Additional lighting: Don Jowsey
Boom operator: Lee Tamahori
Art directors: Ke Hawkins, Robin Cartledge

Make-up: Chris Reynolds
Wardrobe: Rose Murphy
Assistant: Anna Bradley
Mexico director: John Chatsen
Sound effects: Jay Barryman
Mixer: Don Reynolds
Stunt driver: Peter Zivkovic
Stunts: Timothy Lee, Matthew Murphy
Catering: Selders Pleasury, Robin McGhie
Mixed at: Associated Sounds
Laboratory: Colorfilm
Lab liaison: Bill Gooley
Colour grading: Arthur Cammidge
Length: 105 m ne
Gauge: 35 mm

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Rosemary Kerr
Anna Fowler

Book Reviews

Continued from p 187

Joyce by herself and her friends
Ed Reggie Grenfell and Richard Garratt
Macmillan/Macmillan, $14.95 (HC)
An entertaining account on Joyce Grenfell compiled by her husband and her editor. An entertaining book

Let's Get Through Wednesday. My 25 Years with ITV
Reginald Bosanquet
M Joseph/Nelson, $12 (HC)
Funny, candid story of Bosanquet's extraordinary career

Loving Lucy. An Illustrated Tribute to Lucille Ball
Bart Andrews and T J Watson
St Martin's/Imp $18 (HC)
A tribute to the world's most beloved comedienne with nearly 400 photographs

Marilyn Monroe Confidential
Lena Pepitone and William Stadiem
NEL/W Collins $4.50
The most revealing portrait of Marilyn yet written

Peter Sellers. The Mask Behind the Mask
Penn Evans
NEL/W Collins $5.50
Classic biography of comedy's enigmatic genius

Screen Writer. Normally Johnson
Tom Stempel
Barnes/Oaktree Press, $14.40 (HC)
An entertaining biography focusing on Johnson's expertise as a scriptwriter

Tess Brit
Britt Ekland
Sphere/Nelson, $4.95
The story of her private life behind the public image

Up in the Clouds, Gentlemen Please
John Mills
Weidenfeld and Nicolson/Hodder, $27.95 (HC)
The dramas, tragedies and farces in the life of John Mills

Will the Real Ian Carmichael
Ian Carmichael
Futura/Tudor, $5.95
Biography of the British actor, now in paperback

Woody Allen
Miles Palmer
Sun/Macmillan, $9.95
An appreciative look at the multi-faceted and still developing talent of Woody Allen

Directors

Carol Reed
Ed Brenda Davies
British Film Institute/Imp, $1.20
The story of the director of **The Third Man**

Critical

Cahiers du Cinema
Cahiers
Ungar/R. Walls $8.50
This book includes two film scripts, criticism screenplays and a filmography

Saint Cinema
H G Weinberg
Ungar/R Walls $20.95 (HC)
A new edition of this unique collection of film criticism

Women in Film Noir
Ed E Ann Kaplan
British Film Institute/Imp $8.95
Revised edition on the place of women in Film Noir

History

From Fringe to Flying Circus
Roger Wilmut
Eyre Methuen/Methuen Aust $21.95 (HC)
This book covers a unique generation of British comedy from 1960 to 1980

Hollywood Land and Legend
Zelda Cini and Bob Crane
Arlington/Imp., $23.95 (HC)
An intriguing history of one of the world's most famous places

Movie Palaces
Ann Fildes
Potter/Imp $21.55 (HC)
Forward by King Vidor and photographs
Fascinating account of old movie theatres

The Tarot Treasury
Gerald Gardner and Harriet Modell Gardner
Arlington/Imp., $23.95 (HC)
A pictorial history of the making of **Gone With the Wind**

The Last New Wave
David Stratton
Angus and Robertson/Angus and Robertson $19.95 (HC)
The book covers a decade in Australian film making. Illustrated with 52 photographs

Reference

The Award Movies
Roy Pickard
Muller/NZ Book Co $33.95 (HC)
A complete guide, which documents the best films of the past 50 years

A Biographical Dictionary of the Cinema
David Thomson
Secker and Warberg/Heinemann $17.20
A delightful account on this century's major art form (New and revised edition)

The Guinness Book of Film Facts and Feats
Patrick Robertson
Guinness/W Collins $32 (HC)
Information relating to films, methods of production and the film industry in general

Movies Made for Television 1964-1979
Alan H Matill
Arlington House/Imp $36 (HC)
A complete coverage with casts and credits, of film features and mini series. An excellent reference volume.

Screenworld 1980 Film Annual
John Willis
Crown/Imp., $19.15 (HC)
Comprehensive pictorial and statistical record of the 1979 film season with 1000 photographs

Filmmaking

How to Write for TV
Michelin E. Coe
Crown/Imp $11.95
A primer for the creative writer covering commercials, interviews, narratives and all associated aspects

The Technique of Screenplay Writing
Eugene Vale
Scarecrow/Hutchinson $12.50
Reprint of classic analysis of the dramatic structure of films

Television and Media

Exercises in Visual Thinking
Ralph E Wileman
Hastings House/Publishers Inc $17.95 (HC)
The book provides teachers, trainers and communicators with a method to organize thoughts about the kinds of visual images films which to choose and the degree of visualization employed within a message

Television Writing. From Concept to Contract
Richard A. Blum
Hasting House/Putman $11.20
Invaluable resource for all writers, teachers and students of scriptwriting for television and films

Stunt Head on Television
Pinto Press/All Books $8.10
Looks at the way words and images used by television are chosen, who chooses them, what the organizations are, and how they are linked to the central power of the state

The Tuppenny Punch and Judy Show
Jo Gable

M Joseph/Nelson $32.50 (HC)
Twenty five years of television commercials in Britain are explained in this book

Neo-Cinema Associated Titles

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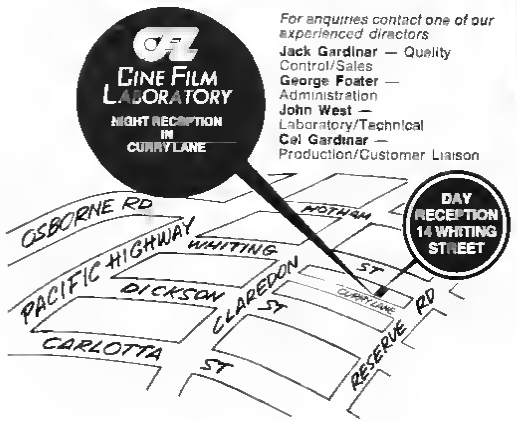
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Richard Rush

Continued from p 131

I am thinking in particular, though, of the structure of the relationships between the three major characters, in which one can read Eli through Cameron's eyes and, by a process of substitution, as "the father", Nina as "the mother" who initially is deemed untouchable and who has been the father's lover, and Cameron as "the son" desiring the mother. That rending seems reinforced in particular by the scene where Cameron takes Nina up on to the tower, on which he's to do his stunt, and tempts her into trying it. The situation is one of danger, and they kiss. At that moment, the spotlight controlled by Eli hits them. It is very tempting to read that as their being caught in a guilty act . . .

It is. That competition for mother, inside the triangle that you have described, certainly represents a classic illustration of the dynamics of the Oedipal struggle. I think it is also there in the love scene, where Cameron has her in the bedroom, and wants to make love to her while Eli, in the form of the ringing alarm clock, is screaming his head off.

I think anytime one can get close to that kind of texture in a film story, there is a universality about it. It rings a very sympathetic bell with everyone in the audience.

Beyond this, in what terms do you see the conflict between Cameron and Eli?

I think it operates at many levels. There is a tendency in drama to settle for a simple solution, in the performance and in the fiction, when it is really the complexity and ambivalence of motive that seem to be part of the reality.

In **The Stunt Man**, the personal conflict which is most significant to me is a function of the film's thematic level, which deals with that process we all go through when we are meeting the events in our lives by, as it were, peeping through a keyhole at them. We only see a partial view of the truth, and invent a reality according to that limited sight.

So, the conflict is built around the view that Eli is part of Cameron's nightmare, that Eli is the enemy that Cameron invents to do battle with to prove his own lack of vulnerability, and that Eli is the windmill at which Cameron tilts.

But, even though we are seeing the film through Cameron's eyes, can't we still see Eli as being envious of Cameron, as one who is living risks, rather than constructing the illusion of them? And in these terms the tension comes as much from Eli as from Cameron's "invented realities" . . .

Yes, it is without question that Eli recognizes in Cameron some of the madness, the raw motivation, that he wishes was motivating the central character of the film he is doing as well as that taste of reality he is missing. And, by keeping the kid nearby, he wants, consciously or unconsciously, a process of osmosis to take place so that he can get at what he is desperately searching for.



Cameron during the big stunt. ***The Stunt Man.***

In the process, he is also manipulating him, attempting to control the events in his life. That is certainly creating the tension and the strain between the two of them. At the same time, it creates the analogy for us, because it *is* the director's job to play God in the making of a film.

On another level, the film seems to be drawing parallels between the characters: both have relationships with Nina, both are shown munching an an apple and then throwing it away, both are in conflict with authority figures, and both have a sense of the absurd (Eli is looking for it in his film, and Cameron has it in that crazy story he tells Nina about the ice-cream incident) . . .

I think they are drawn to each other because of the similarities between them, in their fates and their perspectives. But then, I think there is that same similarity between Cameron and the audience. We all sense a kind of kinship in our desperation to manipulate our own lives against some kind of malevolent force that we can't get under control. And similarly, we have the kinship with Eli, who is a more intellectual, urban version of Cameron, attempting to manipulate his environment.

Your casting of O'Toole and Railsback offers an extraordinary contrast in acting styles: one highly self-conscious, detached and belonging to the tradition of the classical theatre; the other, naturalistic, passionate, oriented to "the method" . . .

I found it an interesting and highly adventurous experiment. I had cast each separately, and didn't know whether these opposites would function well together. So there was great suspense when they met in my living-room for the first time: one the ultimate urban man, the other this rough, West-Texas kid. They started circling each other, like animals in the forest, and began improvising with each other. As two excited men, they had one hell of a scene going.

It then became clear to me that each worked in exactly the same way underneath those very different exteriors. They had a commitment to reaching for a certain kind of personal motivational honesty. And they worked extremely well off each other, which made it a happy collaboration.

Given the film's reflexive style, and the use of the name, Eli Cross, which you have used as a pseudonym, it is very tempting to see "The Stunt Man" as a meditation by Richard Rush on what he is doing in filmmaking. Is it legitimate to succumb to that temptation?

You might end up answering that question better than I. I tried not to succumb myself during the making of the film, but there is an inevitable temptation for a director to identify strongly with a director character in a film about filmmaking. It is the subject you know most about, if you are a director.

I found myself, in the writing and in the shooting, constantly looking back towards my personal experience to decorate the material. It is an interesting kind of schizophrenia.

I remember one day Peter asked me about his costume, which he usually did, and I remember saying, "You look absolutely terrific, marvellous, exactly the Americanization that we are looking for." And he *did* seem just right. Well, everybody was giggling, and I didn't figure out until later that he was dressed exactly this way. He even had the little leather pouch I wear around my waist made up.

I remember another time during the pre-production when I found the Hotel Del Coronado, in San Diego. It was a grand version of Victorian architecture that could have existed during World War I, behind the enemy line, which is the location that Eli Cross would have selected to film and in which to house his company. It was a place that Pauline Kael described as "a masterpiece of a location". Little did she know that I nearly blew it, because I couldn't find a way to justify the existence of palm trees during World War I.

Then suddenly I realized, "Wait a minute, that's not my problem. That's Eli Cross' problem. In my film I can shoot all the palm trees I want. It is his World War I film, and he is the one who is going to have to dodge around them as if they don't exist."

So, there was constantly that double view of the material. It was unavoidable.

So, when Eli Cross attacks studio hacks and audiences which consume emotions but resist ideas, you are passing the buck to him . . .

Right. I guess it does have a turnabout, which is fair play.

Between 1960 and 1970 you made nine films, between 1970 and 1980 you made two. What is going to happen from 1980 to 1990?

Funny you should ask that as I am really curious about it myself. I think the reason for this decline in output is my tendency to get hooked on a particular piece of material, mostly, in this case, **The Stunt Man**. Between 1971 and now, it was a consuming passion, and I was constantly postponing or rejecting projects in the hope of getting it done.

During this period however, there was one other property that I did spend two years committed to, because I thought it could be my next film — that was **One Flew Over the Cuckoo's Nest**. But I found it impossible to put it together inside the establishment structure.

Anyway, I keep telling myself that my next project has to be simple, with no problems, and one that everybody will so want to make that it will go before the cameras quickly. The probability is that I will get hooked on something that is quite elaborate and will be off to the races again. ★

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Television Interface

Continued from p 161

At best, attempts to compensate for variations in picture contrast can only be a compromise between those films made under ideal conditions according to recommended practices, and films that are turned out regularly by professionals working in real situations where contrast ranges cannot always be controlled as well as they would like.

The Television Film Preview Room

It is now generally recognized that films being made for television should be screened in a special preview room under conditions approximating television picture reproduction. SMPTE Recommended Practice RP41-1974 defines the necessary conditions for the evaluation of films intended for television as follows.

The viewing screen should be small, with an illuminated surround eight times the screen area. A 381cm x 508cm screen in size, mounted in the centre of a 1 14 metre x 1 52 metre panel, and uniformly illuminated at about 1/10 of the brightness of the screen with open projector gate should conform with the specifications in this recommended practice. The brightness of the surround can be checked and adjusted by placing the neutral density filter over the projector lens.

Although it is recognized that the reproduction of white in the television system will be at a color temperature of D6500, a projector light source operating at a color temperature of 5400K will give a generally acceptable result. This can be achieved with a high intensity arc light source, such as those used in professional film projectors.

Alternatively, one can use a tungsten lamp projector with a blue filter, such as the Corning 5900, over the projector lens. With this second approach, however, it may not be possible to obtain the specified level of screen illuminance when using readily available screen materials.

Screen illumination with open projector gate should be about 40fL when films with the recommended minimum density of 0.30 are being screened. This corresponds with the typical peak white luminance of television picture monitors.

These preview room specifications are intended to enable the viewer to predict the suitability of a color film for television use. It is easier, and much more effective, to evaluate color balance and density variations in these viewing conditions, as compared with a completely dark viewing room. One way to create such a preview room was presented in a paper by S. F. Quinn in the March 1969 *SMPTE Journal*. The paper describes the layout, materials, and construction for a prototype preview room used subsequently by the Canadian Broadcasting Corporation for evaluation of color films intended for television.

The design of this room was arrived at by setting up a television monitor alongside a projection screen on which the directly-projected pictures were shown and then adjusting the viewing conditions until the two pictures were similar in appearance. By making use of appropriate matrix co-efficients in the telecine camera, pictures can be produced on a properly-adjusted picture monitor that are almost identical in appearance with the directly-projected pictures in the television preview room. A properly-timed and color corrected film print, judged to be acceptable in the preview room, should require very little, if any, electronic adjustments when the print is being reproduced in a properly-aligned telecine.

Next: Film Post-production on Videotape adds an important discussion of film to tape transferring to this series. Some of the more important topics to be covered will include: making a videotape recording from film, the television color bar signal, program assembly by electronic editing, A&B roll film techniques for television, footage numbers and time codes, cue marks and frame counts, and film and slides in the production of television news programs. ★

Whiskey Fateh

Continued from p 157

partly because it wasn't all that good.

But surely Seven didn't draw a comparison with your film.

They did. They put it as "interest in the Arab world". I think they are probably right. It probably isn't all that interesting to the sort of audiences that watch commercial television.

I was amazed the ABC didn't pick it up after they screened their series on the birth of Israel. Ours was the ideal follow-up and I don't think it is any less balanced.

How are you trying to sell "Whiskey Fateh"?

We have given up trying to sell it ourselves and have hired an agent, Max Stuart. But he has also been unable to elicit any interest from the ABC.

Has the 0/28 Network shown any interest?

I am not sure where they stand at the moment.

In what countries would you stand a better chance of making a sale?

Probably the Scandinavian countries, as they have medical exchange schemes with the PLO. Also Germany, as a lot of their official delegations and press parties visit the PLO. The Middle Eastern states might buy it, and I believe Max is trying to arrange a bulk deal.

A funny thing happened when we tried to sell it to Singapore television. They saw it and said, "Great, rush us a videotape. It is on air next Thursday." We got it to them on time, but then received a telex saying, "We're terribly sorry, but the Singapore Censor banned it."

Future Plans

What are you working on now?

When John and I split up, Phillip Adams asked me if I would be interested in working on features. I wasn't sure, but the next day he sent me a script. I liked it and Phil asked me to produce it for him freelance. It is called **A Personal History of the Australian Surf** which was written by Michael Blakemore. Not many people here know about Michael, unless they are theatre buffs, but he is an Australian expatriate who has been living in Britain for the past 20 years or so. He is very well known over there as a stage director and directed David Williamson's *The Club* on Broadway, *A Day in the Life of Joe Egg* with Albert Finney, and so on.

A lot of it is documentary in style, taking you back to his childhood haunts, places where he used to put on plays. The key scenes of his childhood are re-enacted, with Michael playing his father, which is interesting.

These re-enactments are not actually dreamy but slightly muted in tone so they set themselves apart from the modern day. We have lots of old clips from Cinesound and Movietone newsreels, old surfing stuff, kids with surfer planes and modern-day surfboards. This is intercut to help make a point about the story.

How did Blakemore interest Adams-Packer in the script?

He originally wrote it in Britain and sold it to Euston Films, which is the film subsidiary of Thames Television. They wanted to make it as a co-production with Adams-Packer, but the logistics became too difficult. Adams-Packer said they would buy the rights and do it themselves, which is what's happening. We are now about two-thirds of the way through the shoot.

Will you stay with Adams-Packer?

I have nothing official with them staffwise. If Phil wants me to join their staff, I'd like to, but I'd also like to keep doing one or two of my own television documentaries a year. I am doing another for the Seven Network when I have finished this. I'll shoot it in the middle of the year.

I have also an idea for a feature, which a friend of mine and I have put to Phillip. He's keen to do it and the research is now underway. I am likely to get a decision when I get back to Melbourne, whether to go ahead with the script stage or what. So, the rest of the year is going to be fairly busy. ★

Berlin Film Festival

Continued from p 143

to give the Forum its characteristic image and the latter tend to be reminders that the dark ages are not yet in the past. **Djatdje (Search)** about the Ayatollah's takeover in Iran. **Honourable Turkish People** about the recent military coup in Ankara and **Mueda** about an incident on the Tanzania/Mozambique border which led to the massacre of 600 people show, with various degrees of success just how it is. The danger is that they may also provide a surrogate for political action through the catharsis of making or watching a film.

However the Forum, like the Market also offers renewals of faith, as for instance Tarkovski a genius in **Stalker** the irresistible zany humor of **The Falls** by Peter Greenway (the only British feature apart from the retrospectives in the entire Berlinale) and the disinterested search for truth which is at the core of John Lowenthal's **The Trials of Alger Hiss**.

In the Market, too the Australian independents mentioned earlier were compounded by other discoveries like **Rosie the Riveter** a 65-minute documentary by Connie Field about the recruiting and final rejection of women workers in the U.S. during World War 2. It was bought by everyone in a position to buy; a London distributor intends to team it with the Cuban **Portrait of Theresa** later in the year.

Of the features in the Market the Polish prize-winner from Dansk **Beads from One Rosary** by Kazimierz Kutz paralleled **The Boat is Full** as a more effective treatment of a social problem than countless documentaries. An old worker-hero refuses to move from his home just to make way for a concrete jungle development. Kutz contrives to establish not merely the old man's character and every member of his family as fully-rounded individuals but he manages to sum up the essence of contemporary Poland with all the lip-service to a workers state hiding the religious and patriotic undercurrents but failing to hide the corruption which threatens any and every system of local government.

Like **The Boat is Full**, **Beads from One Rosary** also proves that a work of imagination as long as it does involve the imagination is better as propaganda than propaganda. And it also proves that in festivals the chance met films can be the choicest delicacies when the main courses served with all the pelatial fuss of the Competition fail to satisfy. ★

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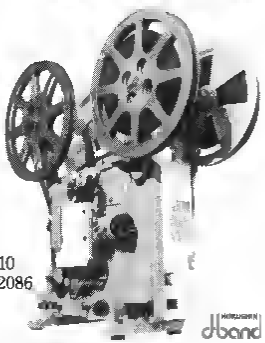
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Channel 0/28

Continued from p. 151

cultural artefacts of all countries. Thus, a whole world of people can be transformed without resistance into a "whole world of entertainment". Channel 0/28's programming rationale takes on precisely this guise:

> "A Norwegian comedy program would appeal to just about everyone — if it was funny. So would a comedy from any country — if it was funny. Humor is a universal language ... a drama series based on a classic novel would appeal to a great many people — if it was dramatic ... Drama is one of the world's universal languages."[10]

Comedy and drama certainly are, in all probability, social facts with cultural universality, but what is funny or dramatic may vary enormously from culture to culture. There is nothing universal in what provokes laughter, suspense, fear, sadness and so on. In a recent edition of **S.C.O.O.P.**, for example, one is introduced to two Lebanese comedians on a tour of several Australian state capitals.

Much discussion ensues from the reporter and the comedians about the universality of comedy and humor. The audience is even provided with the evidence for these claims when it sees the comedians performing on stage while the audience in the theatre is caught by the camera in fits of laughter. Yet the impression that is left after the performance, even with the accompanying sub-titles, is not one of mirth but of perplexity — with the question: why are these people laughing? Laughter may be universal, but what promotes it — the forms of cultural expression — may be less so.

It remains anthropologically and sociologically naive to suppose that the focus of humor can be "spoken" as a universal language. What is funny or dramatic is culturally specific, and not of the order of "humanity" at large.

Presenters

A further aspect of Channel 0/28's programming structure that is particularly revealing of its central purpose — the public construction of a particularistic version of multiculturalism — is the pivotal role of "presenters".

> "In addition, we are going to re-introduce to television its greatest strength, *humanity* in presentation.
>
> "Each evening's programs will be hosted, just as they are on all channels in Athens, Paris and Rome, by a 'live' presenter — who will act as a knowledgeable guide to each program.
>
> "Envisage our presenters recapping during natural breaks, and highlighting forthcoming peaks of interest in programming, just as a knowledgeable guide can help you experience the *true* grandeur of the Parthenon, the Louvre, the Rheingau, or, say, the Topkapi, the seraglio of the Sultans of Istanbul.
>
> "There is no question in my mind that our hosts and hostesses will re-introduce some of the graciousness to viewing which we all thought was necessary when television itself was new, and which I believe we could do with now, whatever language we program in." (B. Gyngell — address to the National Press Club, Canberra, August 13, 1980.)

It can be argued that the nightly presence of a "knowledgeable guide" who orders and comments on the flow of programs has a significance and purpose far beyond that of imitating the style of European television and of re-introducing "graciousness" to television viewing.



Black and white together: the 0/28 promotion

Firstly, the presenters speak to the audience directly, and only in English. Language is never innocent, but when language is considered in the English language programs, of which, so far, there have been very few examples, it is only the on-camera representatives of Channel 0/28 who are allowed to speak in English. While the variety show host of a foreign program may address the audience directly, his or her words are always mediated by sub-titles. This delineates the tolerable boundaries of what is meant by multiculturalism, namely that bilingualism might be acceptable but that monolingualism (in a language other than English) certainly is not. Even to the members of the ethnic communities, to whom the station addresses itself, the dominant language of communication must be English.

Furthermore, the presenters represent exactly the "ideal type" immigrant role model that this view of multiculturalism seeks to promote. Recognizably non-Australian in origins by the faint traces of accent, skin pigmentation or physical appearance, they are all well-dressed, meticulously groomed and have the professional communicator's articulate command of English — which in all cases is not their mother tongue.

Secondly, the function of presenters is to ensure that everything appearing on multicultural television is framed and focused within the context of the station's central policy aims. Thus, the presenters are constantly directing one to the high quality of the programs or to their universalistic themes and assuring everyone that they will be intellectually, culturally and morally uplifted by the viewing experience.

It might be added, however, that at times the content of a particular program is clearly antagonistic or contradictory to the framework and perspective that the presenter has sought to impose upon it. But what is significant is the attempt by the channel to control the "reading" of the material that is being shown — not how successful it is in doing so.

The framing and focusing function is reiterated further in the channel's twice weekly current affairs program **S.C.O.O.P.** Through the particular selection of stories and the lead-in/lead-out comments of the program's presenter, an extremely positive account of the operation of multiculturalism in Australia is continuously presented. Items on immigrants who have achieved visible economic success in Australia, or on institutional efforts to administer to aid the personal and social problems of immigrants (unemployment, language difficulties), seem to pop up with amazing regularity.

A recent story that dealt with the situation in Afghanistan and clearly put across a point of view ominously consistent with that of the Government's expressed position might be an isolated case but is more likely to be symptomatic of the station's circumscribed political role.

Overall, the part played by Channel 0/28's on-camera personnel establishes a further means of enunciating the central message that multicultural television seeks to communicate. The framing and focusing role of the presenters takes the principle of diversity, as represented in the material emanating from many different countries, and seeks to create from this an image of seamless unity.

Multiculturalism and 'the world' of television

As a final observation, it might be worth shifting the emphasis of discussion from the concrete instance of multiculturalism *on* television to the *institution* of television to touch on the fact that television, no matter what concepts it ostensibly carries in its messages, is a cultural form which has ideological significance beyond the particular points of view of broadcasting policy or program topics. This problem is alluded to when Raymond Williams states that "one of the innovating forms of television is television itself".

In this sense, television is a mediator of reality which has a kind of relative autonomy from the social worlds inhabited by broadcasters, audiences or state policy and which creates nothing more than "a world of television" of which multicultural television is only one example.

The prologue which opens each night's broadcast on 0/28 gives some indication on how this television reality is constituted. This autonomous segment moves through a series of zoom-like shots that dissolve into one another, essentially establishing what might be called the celestial view of the world. As the grandiloquent strains of Aaron Copland's "Theme for the Common Man" boom forth from the soundtrack, one glides through the firmament where stars and nebulae glow brilliantly and disappear, and primordial orange and blue clouds drift and swirl in and out of view. Finally, the rim of the globe is sighted and, as the world revolves on its axis, the continent of Australia is singled out and held in the centre of the screen.

This vast panorama of the universe, by which we first enter the "world" of multicultural television, may in fact not be unlike what could be read as the gaze of God: what other point of view has such a grand and all-encompassing vista from which to look? Our initial point of identification each evening as viewers, and our point of engagement with multicultural television, is inscribed in and by this God-like gaze.

This heavenly view is not God's, of course: it is television's. The gaze of God and the gaze of television, however, are inextricably aligned, becoming intertwined and synonymous. Like God, television proclaims itself to be omniscient, all knowing and all seeing. It is this gaze from "on high" used here and in the 0/28 commercial, which can take in, "in a glance", the diversity and plurality that is the whole world, and yet at the same time "see" and declare its universals, its coherence and its unity.

Most importantly, perhaps, is the fact that this grand view and this God-like gaze which surveys the multitude of cultures and people that make up the world can be brought to people directly, into the comfort of their living rooms. It is this omniscient gaze which is held out to us as the inducement and the fantasy for us to surrender to television and to leave the set switched on.

In this way, Channel 0/28 does not celebrate multiculturalism but merely uses it as the alibi from which to celebrate television itself, its power as the *institution* television and the process of its own deification. The myth of the family of man is subordinated to the myth of television itself. ★

10 Gyngell speech, *op. cit.*, p. 10.

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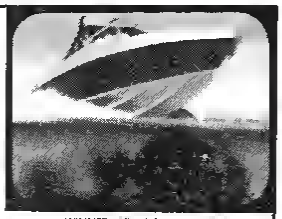
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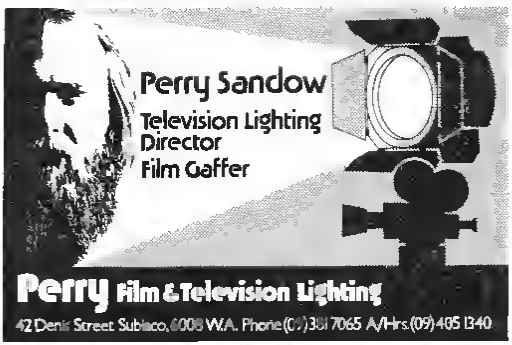
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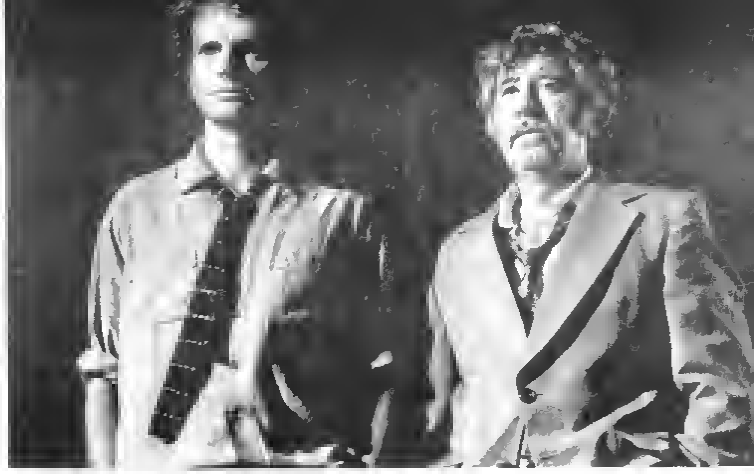
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Directed by
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Screenplay by
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Chris Haywood	Peter
Anna Jemtson	Victoria
Bill Hunter	Robert
John Gregg	Philip
Dennis Miller	Mick
Carole Skinner	Mary
Gillian Jones	Barbie
John Meillon	Freddy

CREW

Photography	Vincent Monton
Sound recordist	Lloyd Carrick
Editor	John Scott
Production designer	Ross Major
Production manager	Lynn Gailey
Co producer	Ross Mathews
Costume designer	Terry Ryan

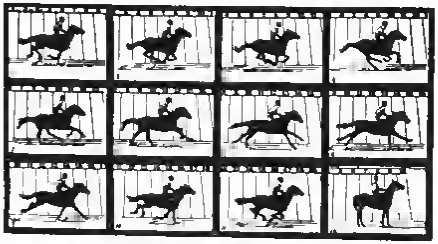
Clockwise from top left Peter Houseman (Chris Haywood), Steve West (Richard Moir) and Freddy (John Meillon), Kate Dean (Judy Davis) and Steve, Kate, disguised as a waitress, Steve and Victoria (Anna Jemtsoo) at Houseman's award party





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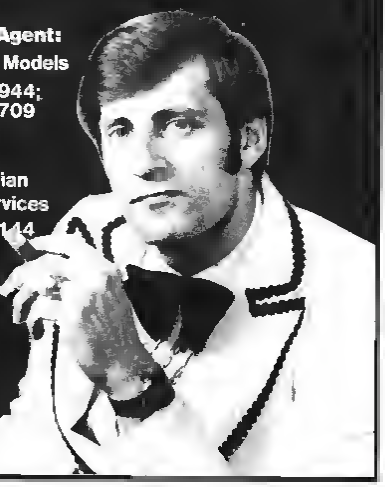
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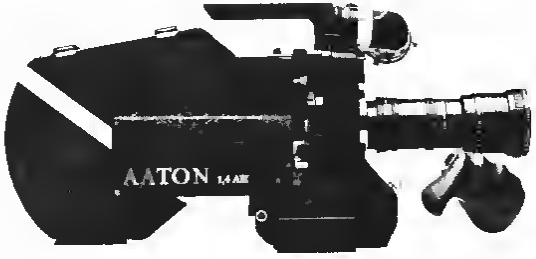
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Continued from p. 167

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Sanyo Australia has added a portable Beta format video recorder system to its range of video equipment. The system consists of a VTC 3000P portable recorder, a VRF 300P tuner/timer unit, an AC adapter (model VAR 300), a VBT 300 rechargeable battery pack and a VCC 350P color video sound camera.

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Sanyo's VTC 3000P video system is available now and recommended retail prices are: VTC 3000P portable recorder $1599, complete with carry case; VRF 300P Tuner/Timer $599; VAR 300 AC adaptor $159; VCC 350P color camera $999; and VBT 300 Rechargeable battery pack $59. ★

Tomas Gutierrez Alea

Continued from p. 141

American cinema, and we know that there are two North American cinemas. It can be very vulgar, very commercial and pornographic, but it can also be a great cinema. Many of the greatest artists in Hollywood managed to make good films in a difficult situation. We are influenced most of all by that cinema, we recognize that we are part of it.

The tributes in **Death of a Bureaucrat** are jokes which grew spontaneously while writing the script. We tried to understand ourselves by taking situations from films that were very well known to us. For instance, situations like those of Laurel and Hardy, where they start from a very insignificant contradiction and it grows. They were such clear points of reference that we thought it was better to do our film in the style of those artists. But it is a joke only: it has no other significance.

Elsewhere, you have spoken often of Luis Bunuel, and two of your films are dedicated to him . . .

Bunuel is the first name that appears on the long list of people to whom we dedicated **Death of a Bureaucrat**. I dedicated my last film to him, also. I admire him greatly as he made me understand many things about cinema. He is one of the great artists of our times.

On a political level, he is not a communist but a sort of anarchist. But as an artist, he is great.

People have expressed quite a lot of interest in "The Last Supper" . . .

It is a metaphorical film based on a real historical incident, narrated as a parable. It deals with the way in which one can manipulate an ideology which represents ethical values — Christian ideology, for example. All religious or political ideologies represent moral and ethical values but an ideology can be distorted to the point that it goes against itself. This is what happens in **The Last Supper** with the Catholic religion and Catholic principles.

How is this related to the present situation in Cuba?

Everywhere there are people who treat communism as a religion. I think that is bad, because they begin to distort its meaning. That is something **The Last Supper** should help make people understand.

To understand that from the film, one would have to engage in some rather intellectual analysis. Most people, I suspect, wouldn't take the trouble to interpret a film in that way . . .

No! There are some things that you don't have to put into words. It is something very subtle that you have to feel. It can then make you understand other things. It loses its gracefulness if you explain it intellectually, as with a joke.

It is assumed in the Australian film industry, though, that there is a contradiction between making a film that has a serious theme, if it is presented "artistically", and making "popular" films for a mass audience . . .

I know there are many examples that support that idea, but I don't agree. I think you can be popular and serious at the same time. A comedy can be serious, as when it touches important themes and conflicts. It is my objective to reach a mass audience, not because I use vulgar resources, but because I use themes and work on problems that attract and represent the interests of the majority. In that sense, they have to be serious themes.

The Last Supper did not have a very good reception in Cuba outside of one cinema, but I think that was exceptional, due partly to the timing of the release and its promotion. It is not a good example, because in another way it is the first Cuban film that has had a great success abroad. In some places, like Brazil, it is the first Cuban film to have been bought for commercial distribution in the 20 years of our industry.

Are the more formally experimental films popular in Cuba?

Memories of Underdevelopment, for example, is a very difficult film, apparently, because it has an unconventional structure and many subtleties. We thought it was not going to be popular. Following **Death of a Bureaucrat**, which was a great success, we thought we could try something else, go a little further and, even if it didn't have so much success, it would be interesting to try. But it was a popular film.

Now that directors will be paid a bonus according to audience attendance, do you think experiments will continue?

This depends on the director. There is a commission within the ICAIC which decides the category of a film according to its cultural value: A, B or C. We are now discussing whether films in the C category — that is, of low cultural value — will earn anything extra. They may not earn anything, or very little, even if they are a great success at the box-office.

Why has it been necessary to introduce these material incentives? Apparently you plan to introduce bonuses for coming in on time and on budget, and that similar measures will be introduced in other sectors of the economy . . .

We have been trying for 20 years with moral incentives only and have learned a big lesson: you can be a great revolutionary and have great revolutionary ideas — you can even give your life for the revolution — but you will not necessarily be conscious of the little things you have to do daily to increase the economy. And if you don't develop the economic basis, you cannot develop the cultural basis. We know that developing the economy is not the only goal, but we have to develop it.

I think the mechanism we are going to implant in Cuba, for economic, material stimulus is very well balanced, in that we will reward films that are good in the cultural sense and popular at the same time. So, if you want to make money, you will have to make films that do both. ★

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Letters

Continued from p 114

to go it alone for an initial stated period if they have the time and energy to do their own promotional work (mailouts/brochure/previews etc)

The reasons for exclusive non-theatrical distribution are as follows — I mentioned before that the Co-op is not financially self-sufficient. Exhibition is subsidized not only by the funding body but by the other areas of the Co-op as well (distribution, print sales). Numerous examples were occurring of films being exhibited then lodged for non-exclusive rentals with print sales going to another distributor altogether. Therefore, after spending a large amount on the exhibition/publicity budget during the film's season, the Co-op had no way of recouping some of those expenses through rentals and print sales. Exhibiting a film is a major part of promotion to its potential users in the community. It is market-ready. To lose a film at this stage would effectively mean we were subsidizing other distributors. This trend has a damaging effect on the subsidy balance between Co-op operations and could ultimately jeopardize activities like exhibition and *Filmnews* that depend on the continued financial viability of distribution.

In short we do need the money to keep the Co-op going. Our objectives have always been to return as much to the filmmaker as possible (50% gross box-office, 75% print sales, 50% rentals) and to promote public awareness of issues and film forms not generally covered by mainstream cinema. This is a long way from commercial self interest as our accountant can no doubt testify to.

It seems however that the issues raised by Murray may hint at a larger problem. Are the AFI and the Co-op headed for a final showdown? Will natural selection rule the day? What relation should there be between the two organizations?

If the two libraries have more or-less the same collection, then they must by definition be competing with each other. That means two separately funded subsidies promoting the same films to the same people. Surely it is in the filmmakers' interests for the two bodies to diversify and separate their functions much more with each concentrating on areas in which they have already established competence.

Murray also says that the choice to go with the Co-op means solid New South Wales distribution and little action in other states. The bulk of our income does come from New South Wales but in the past three years our interstate distribution income has grown at a faster rate than New South Wales rentals and can only be expected to continue growing since the Co-op instituted the new policy of paying freight both ways without raising film rentals. Previously hirers living a long way from either Melbourne or Sydney had been penalized by high freight costs. Now it costs the same to hire a Co-op film from anywhere in Australia.

There is therefore no disadvantage to filmmakers or the public in other states (specifically Victoria).

Mystery Carnage (on behalf of the staff of the Sydney Filmmakers Co-op)

PS. A recent meeting of the Co-op and AFI staff and directors revealed that the AFI was considering a little vertical integration of their own. They said they were monitoring our new policies carefully with the idea in mind of perhaps instituting their own exclusivity policy.

Co-op's Charter of Aims and Objectives

The Co-op's charter of aims and objectives states that it should:

1. Distribute the films of its members
2. Maintain a cinema for exhibition and
3. Publish a newsletter for its members.

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Film Reviews

Continued from p 185

tells her secretary how helpless she would be "if you ever married and left me". She is later told that she needs a wife, not a husband. And this is what she gets. The end of the film provides an immaculate parody of the nuclear family and clichéd representation of the lesbian relationship in which one woman assumes the male role (careerist and breadwinner) and the other the female role (mother and housekeeper).

The patterns of interdependence are slightly adapted from the heterosexual norms in a stereotypical representation of the mistress/slave situation. Melanie's secretary spends most of the film in close-up, looking adoring and being obliging and uttering the occasional profound inanity. "You must do what you must do."

If the beginning of the film signals that "no woman is an island", the end of the film assures our Robinson Crusoe of a private island and a private girl Friday. Thus freeing her to pursue her career and guaranteeing secure personal and public life. The personal and public are reconciled through a reaffirmation of their division as natural and harmonious rather than generative of contradictions.

The alternative offered by the film is thus no alternative at all, but a resolution determined by the framework of questions and answers. The lesbian alternative as it is articulated functions very much as adultery does in Godard's dictum "positive matrimony plus negative adultery equals bourgeois unity" (**Wind From the East**). There is very little way in which it could function otherwise within the classic narrative structure which works to homogenize and contain contradictory tendencies.

In bourgeois society, adultery does not stand in opposition to marriage, but is rather defined by and serves to bolster the hegemonic claims of matrimony and monogamy. This ideology is mediated by the structure of those texts which narrativize sexual relations, making a story out of the permutations of fidelity and temptation, a story which invariably finds its resolution in the confirmation of romantic love as embodied by the heterosexual couple.

The Godard phrase is spoken by one of a number of competing voices which are not subordinated to the image in the usual discursive hierarchy. There is no central discourse which offers the viewer a secure position. The audience is decentred, displaced, put in a questioning position.

In The Alternative, the audience is posed with questions but also provided with answers. The division of labor, the primacy of the nuclear family, the separation of public and personal life are reasserted, not confronted or transformed. And the contradiction between the dominant acceptable mode of sexuality and homosexuality is thus reoperated and the hierarchy affirmed. The lesbian resolution functions as a variant, not a transformation.

This is partly achieved by a desocialization of the relationship between the two women. As their relationship moves more into the home and the dramatic high points occur in the office, so home is demarcated as the arena of the personal. Their relationship is not developed with any substance in comparison to Melanie's other social encounters. The snappy dialogue is the privilege of the men and occurs in the office.

At home, Melanie talks of her problems, the other woman listens and occasionally proffers metaphysical one-liners (until her final, monumental speech). Their relationship is connoted by an almost mystical domestic harmony and an assertion of the personal as a privileged domain of the feminine, set distinctively apart from the social. This has the effect of endorsing stereotypical concepts, does away with confronting lesbianism in a social context and ensures the complicity of the viewer as voyeur of the personal.

The final sequence is shot in extreme close-ups in contrast to the preponderance of two-shots and middle-range exchanges which situate Melanie in her public milieu. The camera cuts between close-ups of the two women followed by extreme close-ups of hands resting on the baby's cot. In the final shot, the hands of the two women are joined. The audience is thus offered a privileged insight, an iconic image of harmony ensures resolution and secures closure.

November 1978

A DISSENTING VIEW/VIEWING REVIEWING

Do I detect a stern tone of moral reproof? Why do I feel affronted feel that this review is designed to teach me the viewer a lesson, to put me in my place? Why take it personally, when obviously the argument is concerned with the way the film "puts into place" the viewer in general, not in particular?

Perhaps it is precisely because of this attention to the general, to the classic narrative text as an invincible structure, as a vehicle for the mediation of an imprecisely designated "dominant ideology". To say this raises questions about how to write a review: should a review address the particularity of an individual film and leave general considerations about the cinematic apparatus to the realm of theory? I would say no, for such a prescription produces a schism between spontaneous individual response and scientific objectivity.

But an avoidance of the former approach can lead to an excess of the latter, thus reproducing the schism. This is what seems to happen in this review. The "I" of the reviewer is effaced, but what takes its place is the eye of the viewer. So the review is constantly telling us how the film text determines the way we see.

It is this emphasis on determination with which I would argue — the film text is taken out of any social context and endowed with indisputable power, thereby rendering the viewer powerless. Unless, of course, the viewer is also reviewer, armed not only with foresight but also with insight. It is this privileging of the text as sole determinant of meaning that produces a writing which disallows the reader much room for manoeuvre.

A different approach might ask how the film works not as a classic text but in the context of television drama, or in the context of contemporary Australian cinema. Rather than demonstrating **The Alternative** as reactionary it might be useful to ask what constitutes the progressive. A number of alternative approaches could be developed, but an immediate difficulty provoked by this review is how do you allow questions to be raised in relation to the film without trapping the reader in an authoritarian question-and-answer structure which mimics the model it denounces? This is a question to do not just with the film but with activities of reading and writing, specifically with reading and writing film reviews.

So rather than turning this into an alternative review a debate between two writers, it might be more productive to turn the broader questions about reviewing over to the readers of *Cinema Papers*.

April 1981

The Alternative. Directed by Paul Eddey. Producer: Robert Young. Screenplay: Tony Shepherd. Cast: Wendy Hughes (Melanie) Peter Adams (Peter) Carla Hoogeveen (Linda) Tony Bonner (Peter) Alwyn Kurts (Doherty) Ken Goodlet (Melanie's father) Betty Lucas (Melanie's mother) Anne Haddy (Helen) Mary Mackie (Mrs Millbank) Jackie Kees (June). Production company: Reg Grundy Productions. Distributor: Reg Grundy Productions. 16mm. 74 min. Australia. 1978.

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